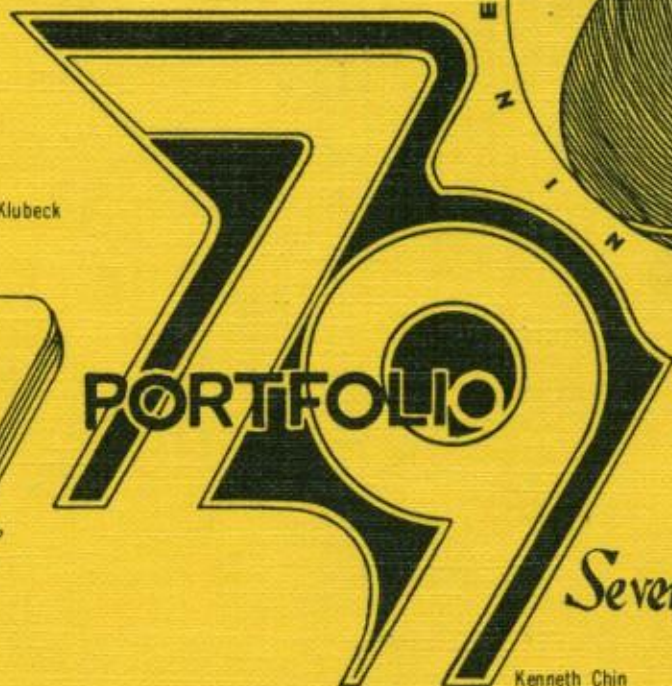
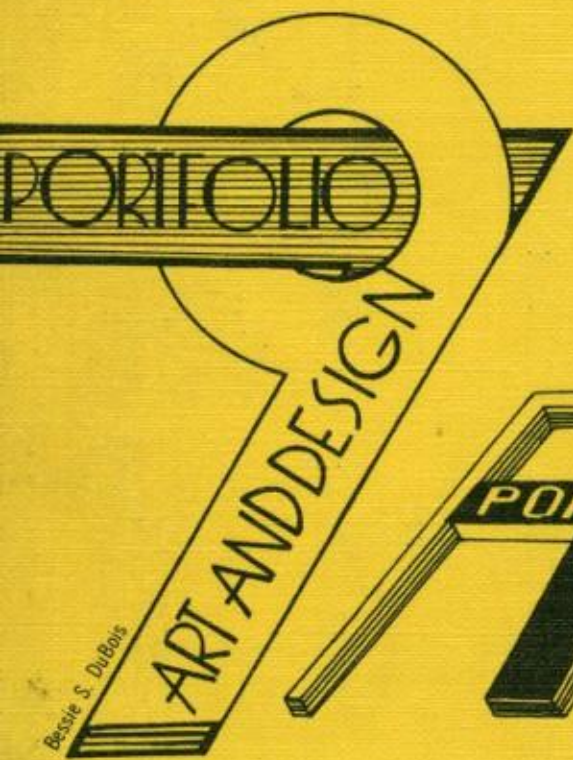
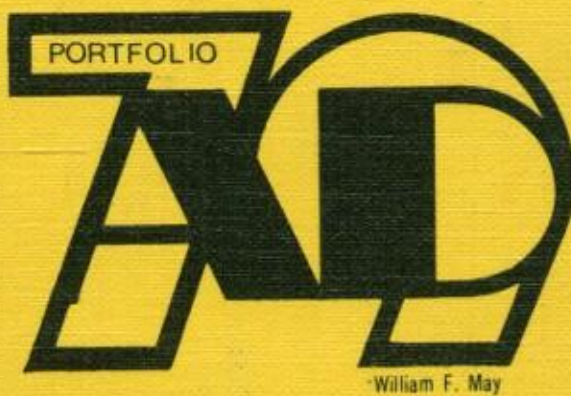
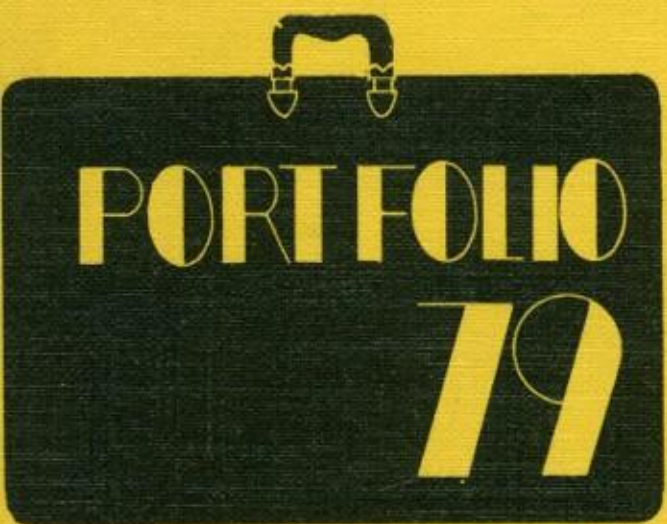
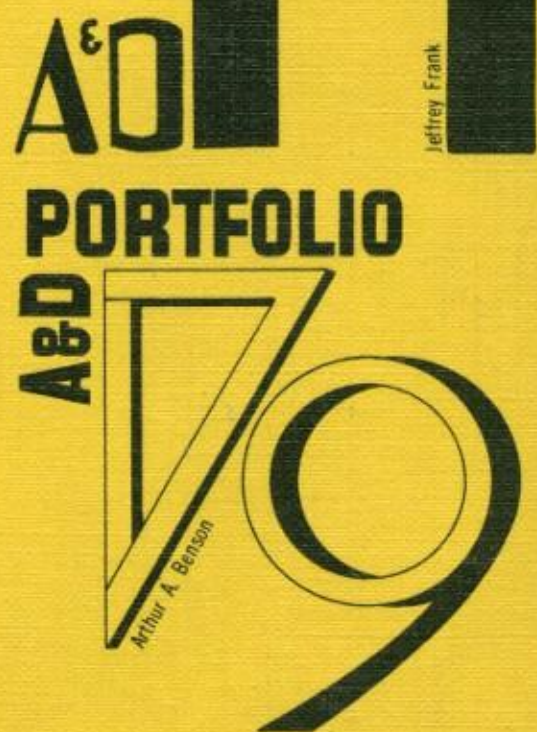


PORTFOLIO



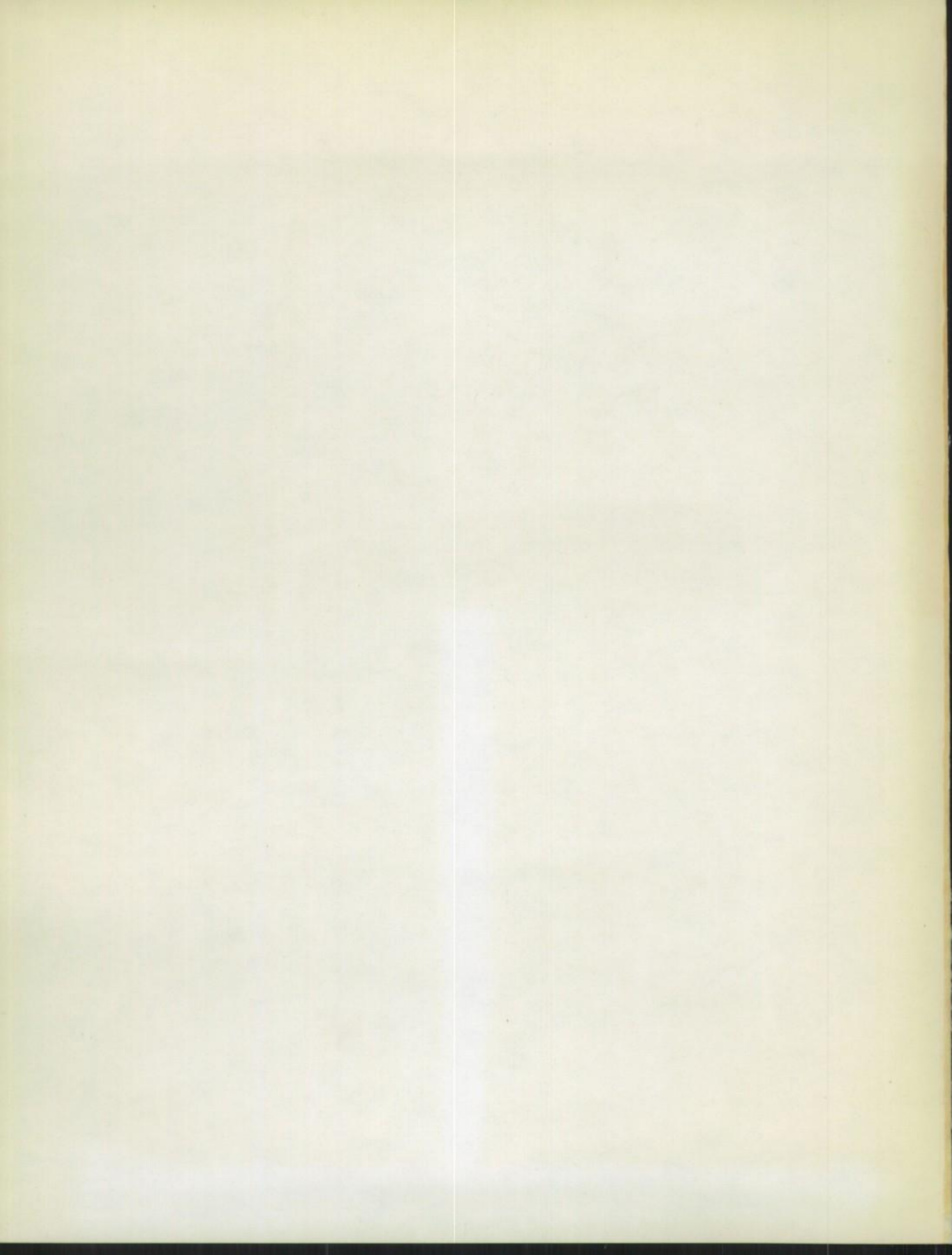
Portfolio
Seventy-nine A&D

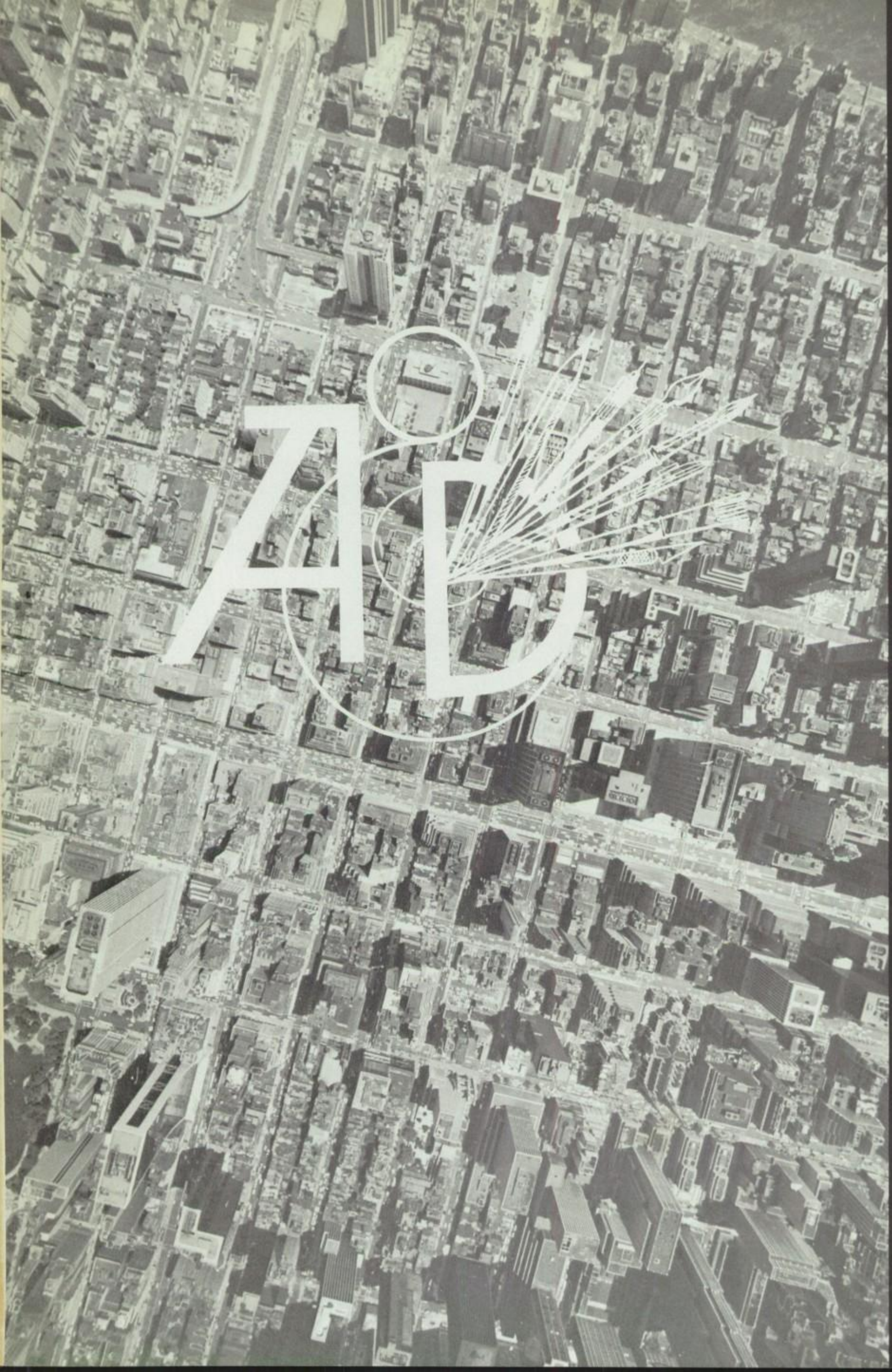


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High School of Art & Design • New York 1979

PORTFOLIO 79 AID

The Senior Yearbook of the High School of Art & Design

*Fifty-Seventh Street
and Second Avenue,
Manhattan*

Irwin M. Gross, Principal

The High School of Art and Design is the professional arts high school operated by the Board of Education of the City of New York. This school combines a regular four year high school curriculum with four daily periods of studio instruction in twenty categories. Admission is based on an entrance aptitude test and portfolio-evaluation given to eighth and ninth grade applicants in January every year.

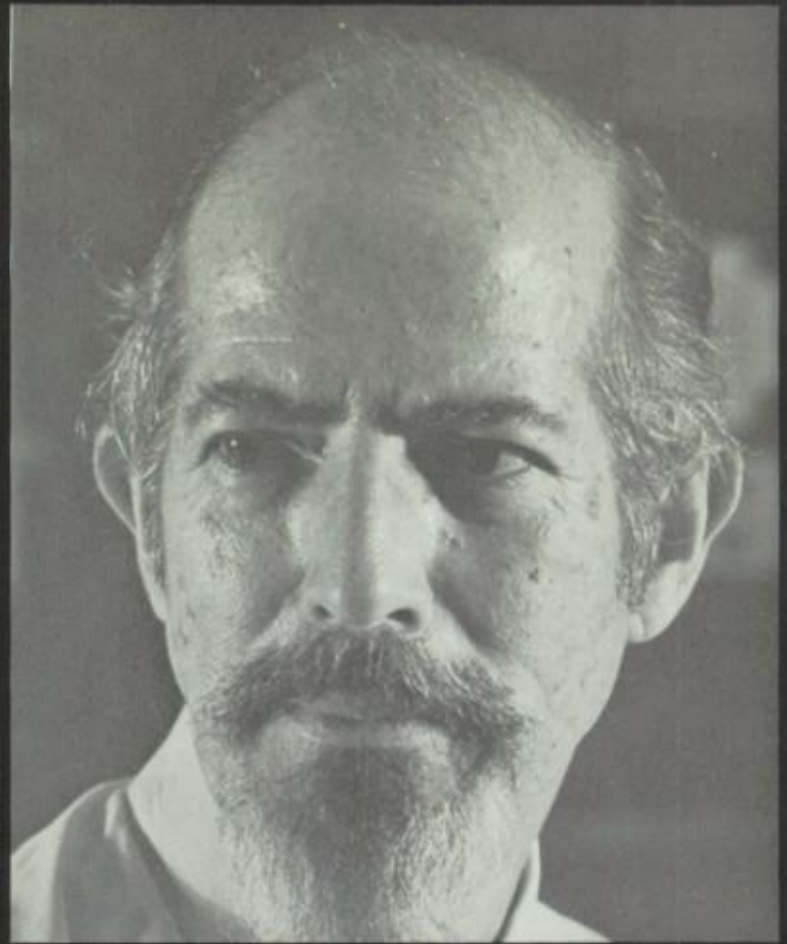
Library of Congress Catalog No. 79 -7704

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BOARD OF EDUCATION
CITY OF NEW YORK

This is Copy Number _____

78

The thirteen hundred copy edition of Volume VI, Portfolio '79, including the collection of hand-screened original serigraphs contained in the cover-pockets, was produced by students of the High School of Art & Design, New York City, in cooperation with The Delmar Company. All rights reserved.
New York, Spring 1979



Dear Graduates,

June 1979 has a special meaning for you in that you are leaving the High School of Art and Design and embarking upon your careers. You are leaving behind you your adolescence and taking your first step in the adulthood that will be with you the rest of your lives. You are the last graduating class of the '70's, a decade marked by wars and civil strife, as well as by scientific and medical advances and a new concern for human beings, their world, and their relationship to that world. We, your teachers, recognize the class of '79 as the class that entered Art and Design when New York City was, and in many ways continued to be, "a city in crisis", — a time of shortages and sacrifices.

To all of this, you responded by working harder; your teachers responded by working with you more intensively, calling upon their every resource to provide you with the best possible training in your chosen field. You and your teachers, together, preserved and added to the excellent reputation enjoyed by Art and Design. Now we, your teachers, your fellow students and future generations who continue at Art and Design, look to you to further enhance that reputation. Your training here included tuning your eyes to see beauty in your surroundings and how to build some of this beauty into your work.

I know your skills have been sharpened and your creativity has become even more sensitive. I pray that you take with you a sense of urgency to use those skills and that creativity in the most positive channels. As your Principal, I know I speak for everyone in wishing you well in that brighter tomorrow.

Cordially,

Irwin M. Gross.



Photo: Brigitte Dauman

Portfolio Seventy-Nine

In the preceding volumes we reaffirmed our faith in our city and acknowledged the riches of our local resources ('74, '75, '77). We rolled the drums, and blew the whistle on the Bicentennial in '76. Last year we focused on the ecology and the endangered quality of life.

Appropriately, 1979 puts the spotlight on the young artist's precarious quest for recognition and security. Each piece of student work between these covers, including the covers themselves, is a testimonial of self confidence and daring, of risks taken and criticism digested and assimilated, of personal perseverance against the terrifying odds of competition, precedence, the professional yardstick and the disinterest of the preoccupied beholder.

In these quiet triumphs over pain and doubt lies the joy, — the dream fulfillment, the ecstasy — we artists strive for and with luck experience from time to time.

All the subject matter presented in this book addresses itself directly, or by implication, to this

topic, within the context of the various chapters directed independently by 21 teachers.

This year's record number of graduating seniors, 529 at last count, precluded the use of the established formula of reserving a full page for each and every member of the class. Consequently, all but a few of the illustrations, all in all well over 800, had to be reduced in size to fit into shared space, perhaps not the worst preparation for life in a shrinking world. By way of compensation, many seniors are represented by more than one entry.

As we go to press, the agony is for the moment behind us. We keep our fingers crossed that our printers will not despair of our demand and send us a truckload of books come June, bringing smiles and cries of joy to a lot of wonderful young artists on 57th Street.

Thomas F. Naegele, Class of 1942
Faculty Adviser, Portfolio '79

PORTFOLIO 79 AID

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Silkscreen (Ms. Glicksman)

The original serigraphs still in production at press time, are presented in the loose leaf pouch inside the front cover.

To all my colleagues who joined in the effort of making their chapters visible proof of both graphic achievement and responsiveness to a specified topic, go my heartfelt thanks and appreciation.

Tom Naegele

Photography

Photography is a key element in visual communication, a limitless potential for those who choose this medium as a profession. Governments, business organizations and individuals generally prefer to present their images photographically, — often as an adjunct to the written word, because of the inherent documentary evidence conveyed by camera.

The photographer is therefore an important partner and alternate function of the artist and designer. Just the same, photography is also a means of individual expression.



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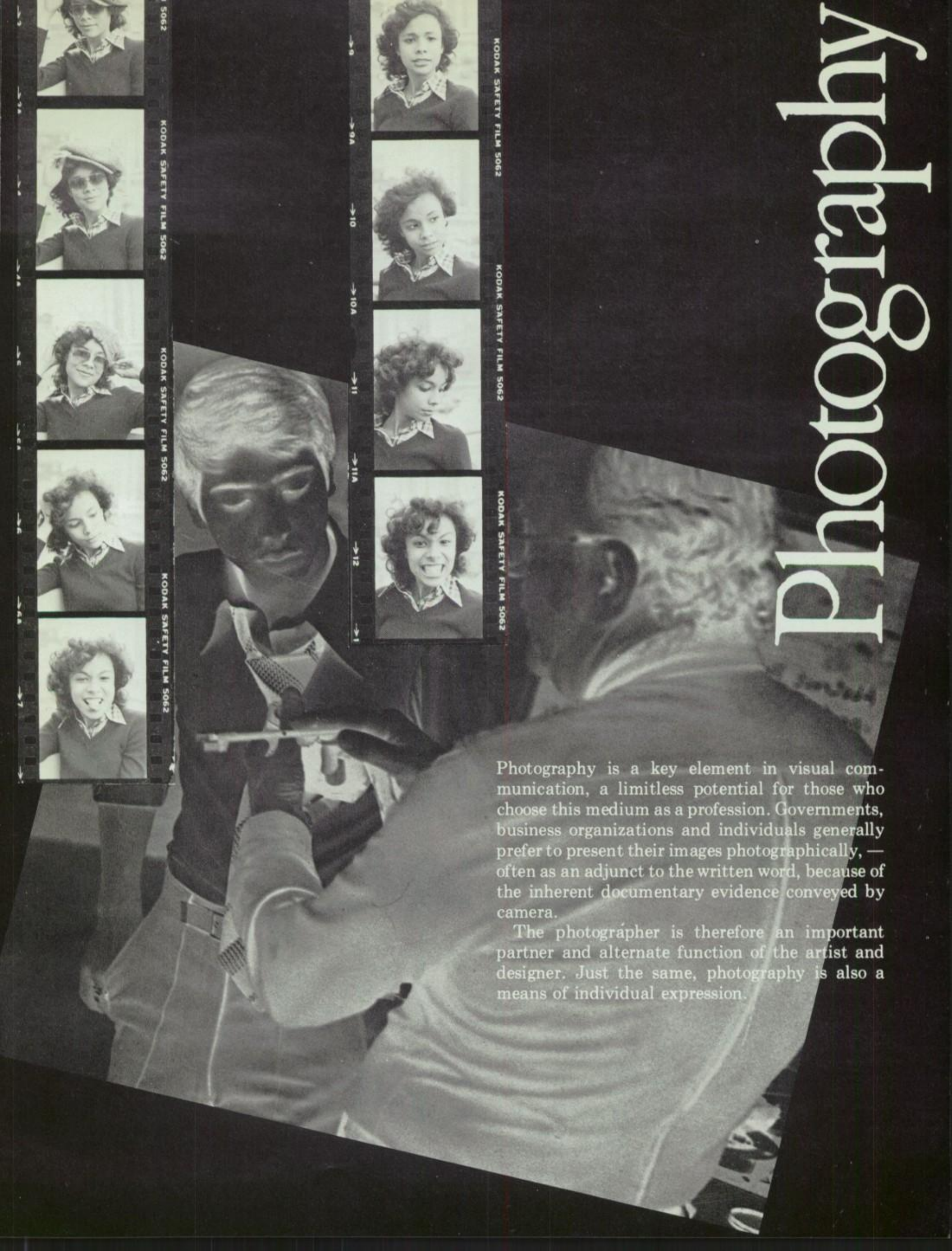
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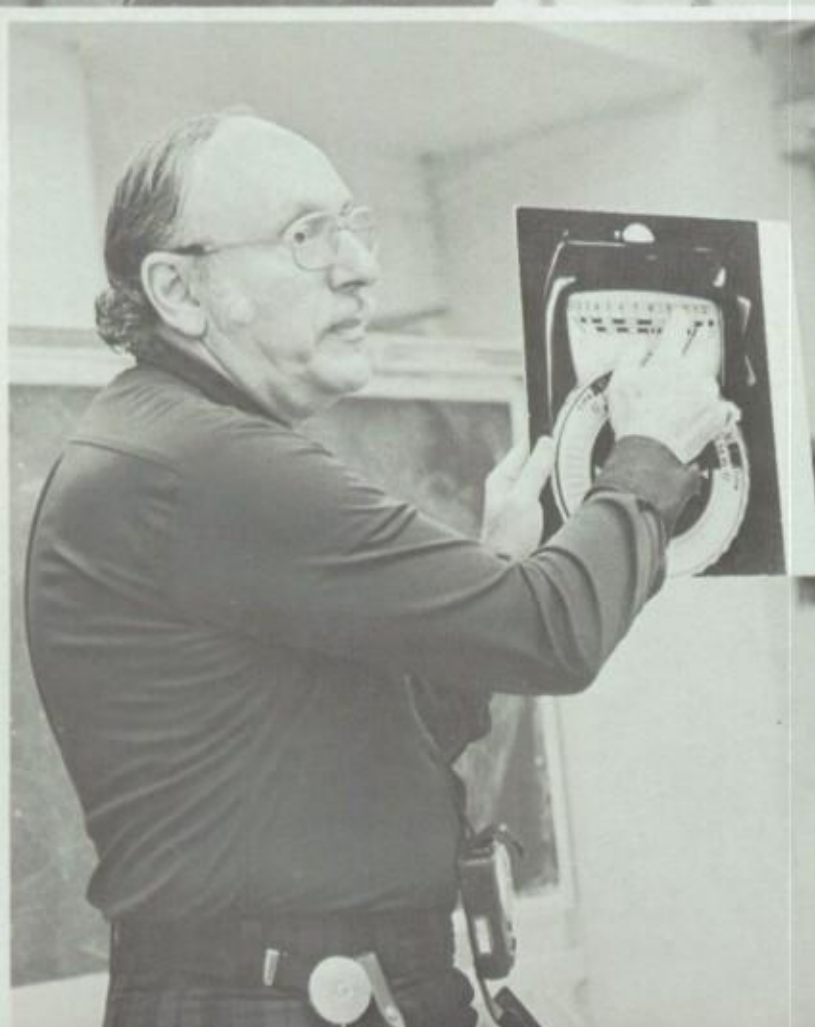


All facets of photography, — fashion, portrait, architectural, editorial, advertising, — combine concept with craftsmanship.

Because we at Art & Design recognize the vital role of this technology, it plays an important part in our curriculum. Various phases of photography are now required or elective courses in a growing number of colleges throughout the country. Arts & Design prepares students in basic commercial photography while stimulating imaginative use of the camera.

The color and black and white photos in this chapter and throughout the book are the work of the two senior photo classes of '79.

Adolph Bakalar and
Samuel Singer
Teachers of Photography





Maria I. Journet / Photography
136 West 91st Street, New York 10024
(212) 595-0872

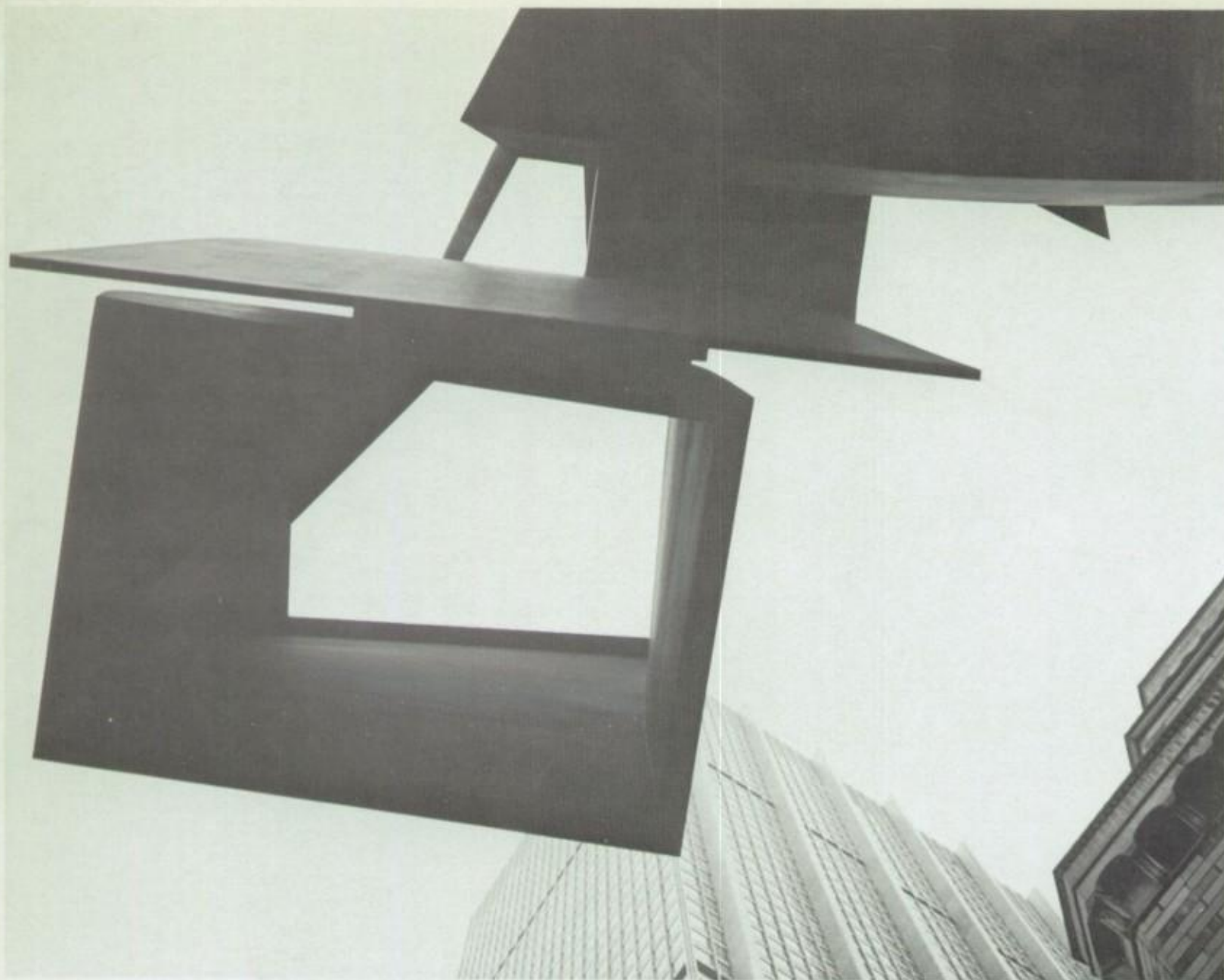


Raymond Garcia / Photography
23-21 Jackson Mill Road, Elmhurst, N.Y. 11369
(212) 335-0099

Halloween 1978



Nadine Kervabon / Photography
24-36 42nd Street, Queens, N.Y. 11103
(212) 721-8733

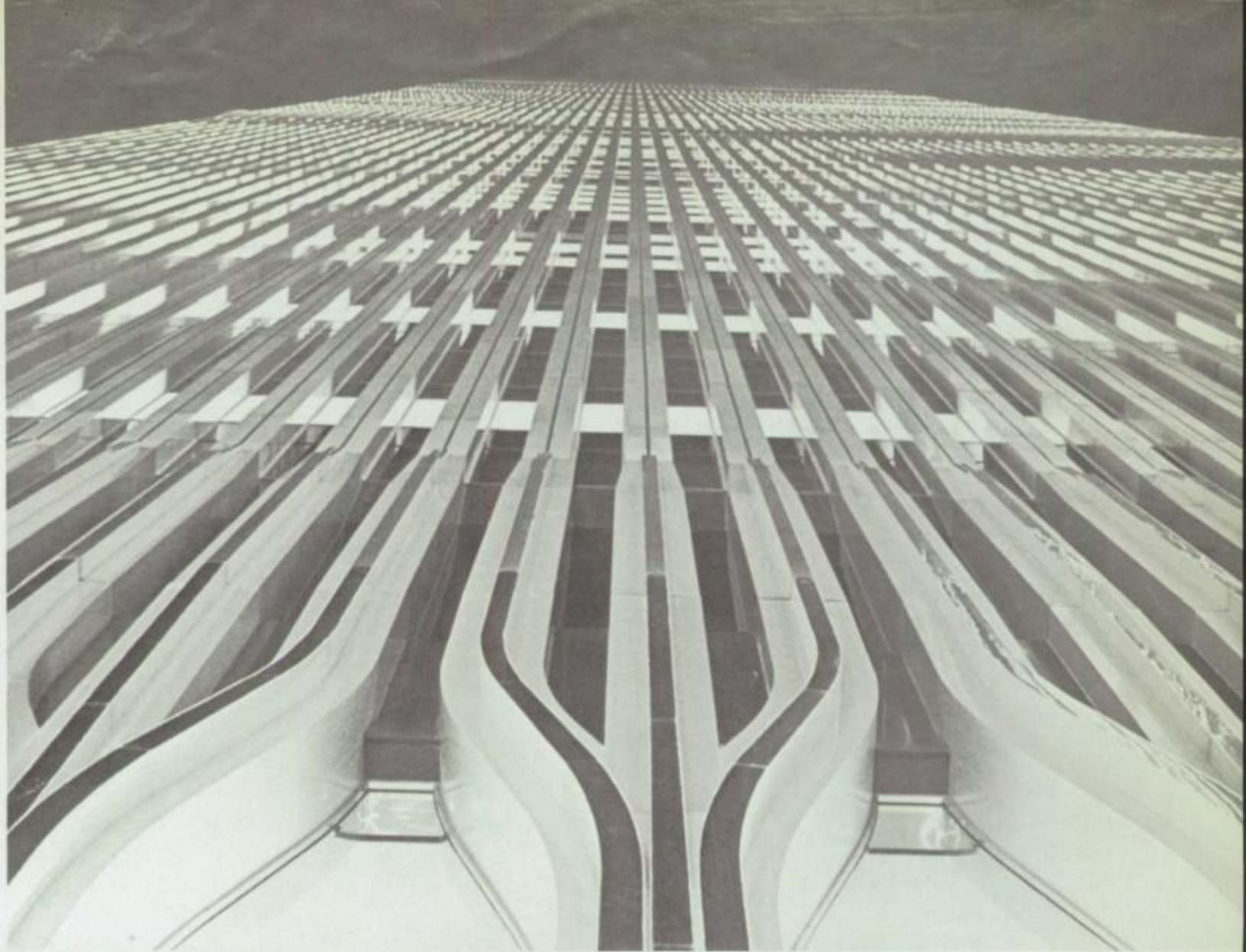


Kent M. Thompson / Photography
470 DeKalb Avenue,
Brooklyn, N.Y. 11205
(212) 622-5963



Lisa S. Moslow / Photography
40 Waterside Plaza,
New York 10010
(212) 889-8162

Cindy Hor / Photography
180 South Street, New York 10038
(212) 732-1087



Carla L. Heiberg / Photography
212 76th Street, Brooklyn, N.Y. 11209
(212) 238-2271

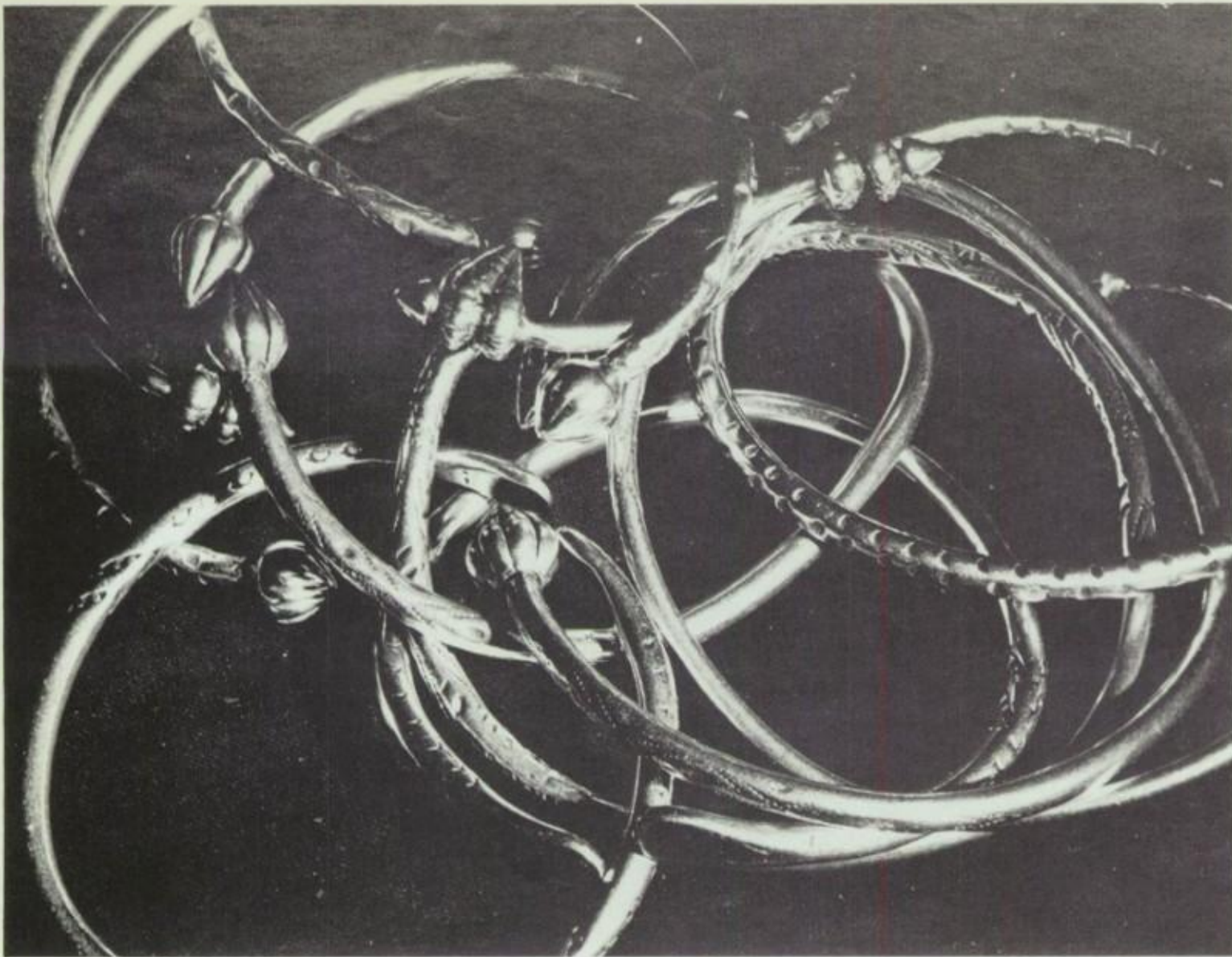
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Roberto B. Cruz / Photography
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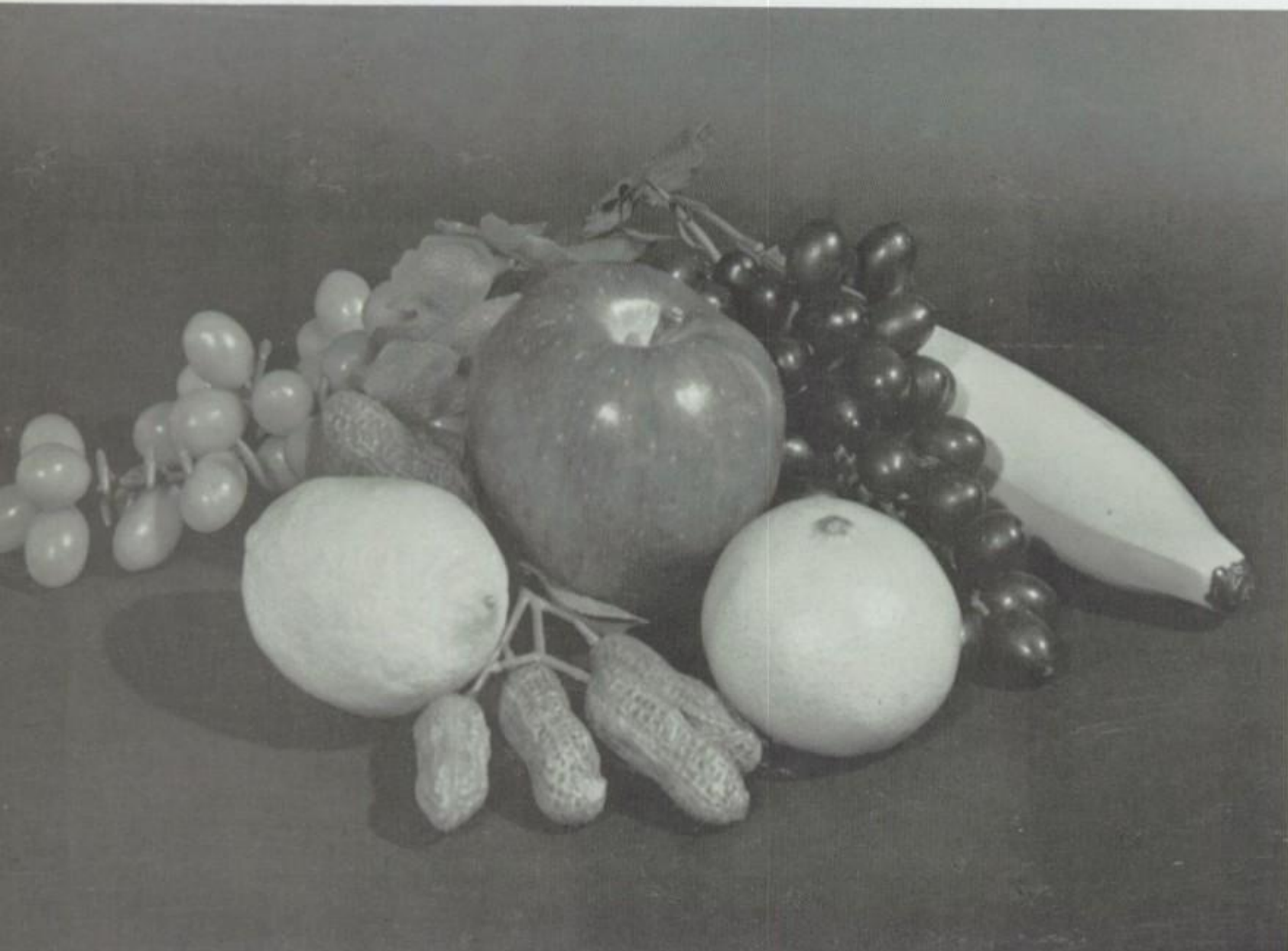


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211 West 149th Street, New York 10039
(212) 234-0322



Wilfred Cataquet / Photography
731 East 161st Street, Bronx, N.Y. 10456
(212) 993-2766

Mary R. Guglielmo / Photography
87-85 109th Street, Richmond Hill, N.Y. 11418
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Oscar Brown, Jr.
Photography
New York



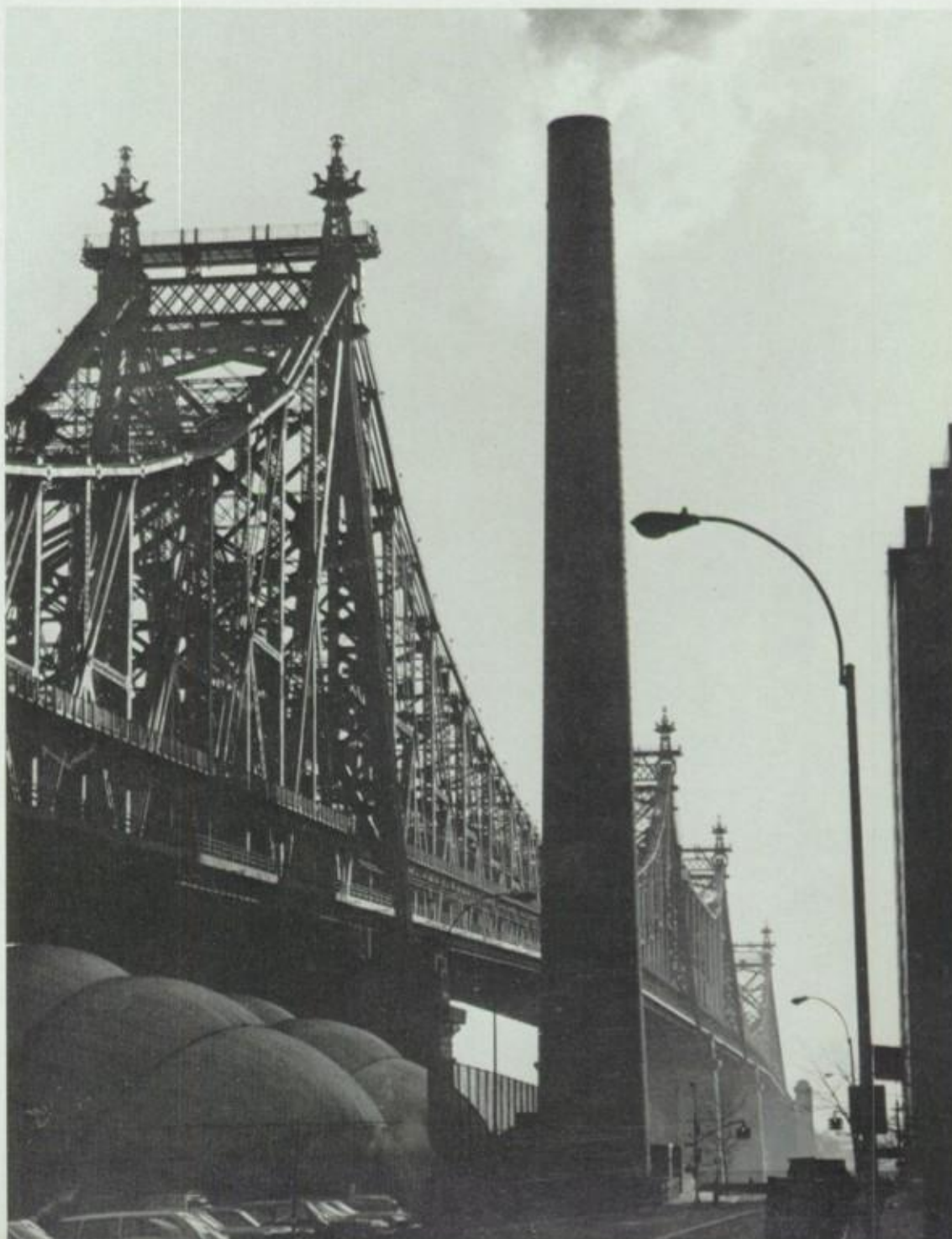
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 (212) 993-5477



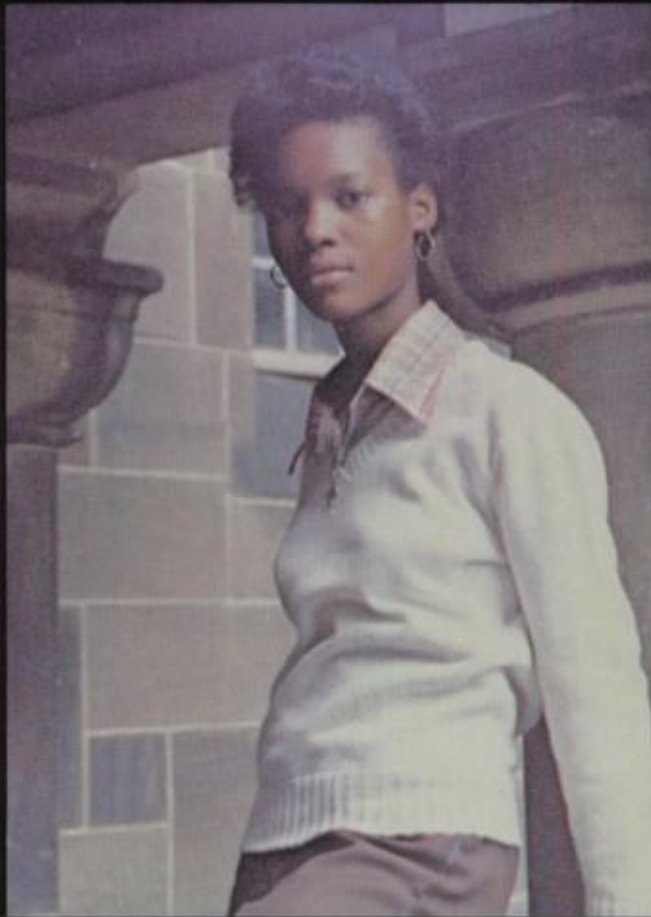
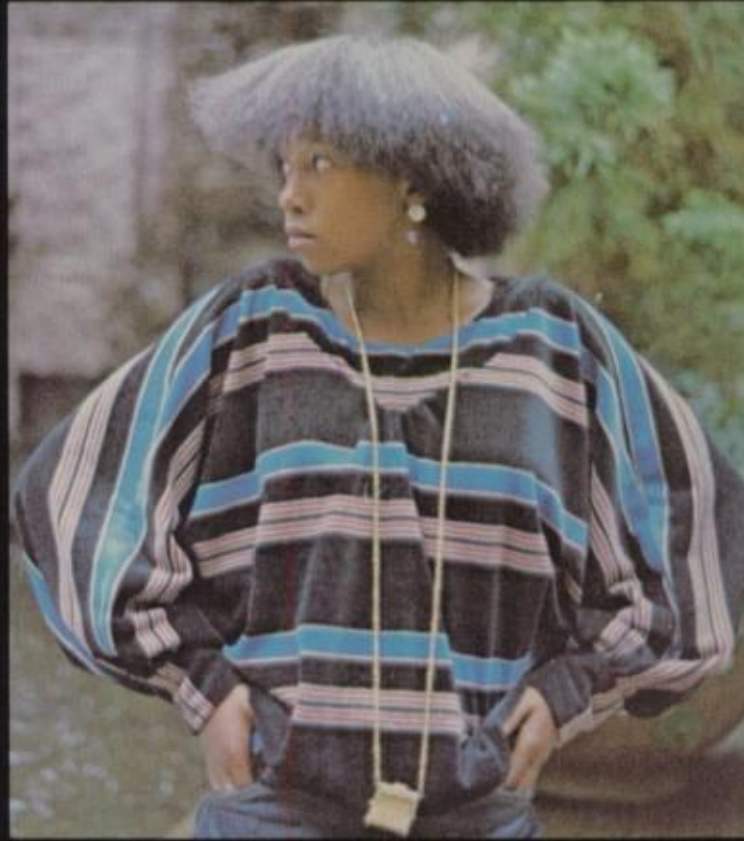
Lesley A. Puryear / Photography
 99-07 23rd Avenue East, Elmhurst, N.Y. 11369
 (212) 898-5562



Allan S. Newby / Photography
 1997 Bergen Street, Brooklyn, N.Y. 11233
 (212) 495-2552



Daryl Gousby / Photography
 433 Lafayette Avenue, Brooklyn, N.Y. 11238
 (212) 789-3848



Color Section

James Griffith tel.647-0545

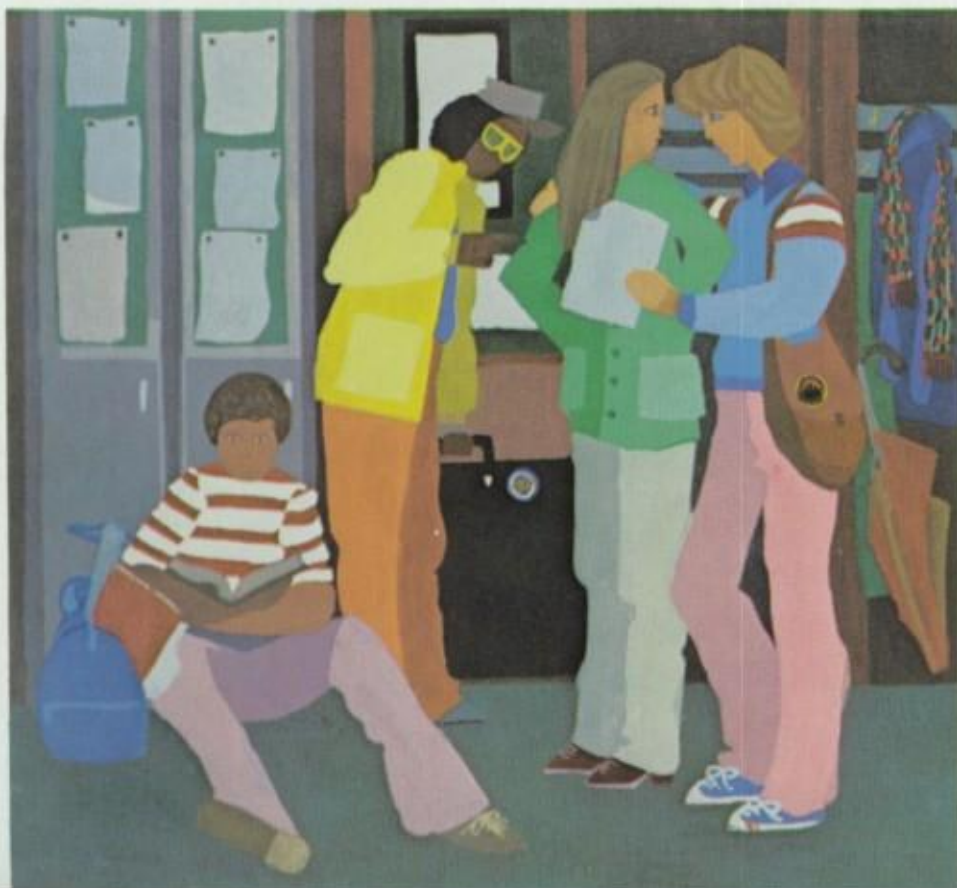
Rhonda Caballero 893-8526

Tonya Ann Lee Tel.478-9710

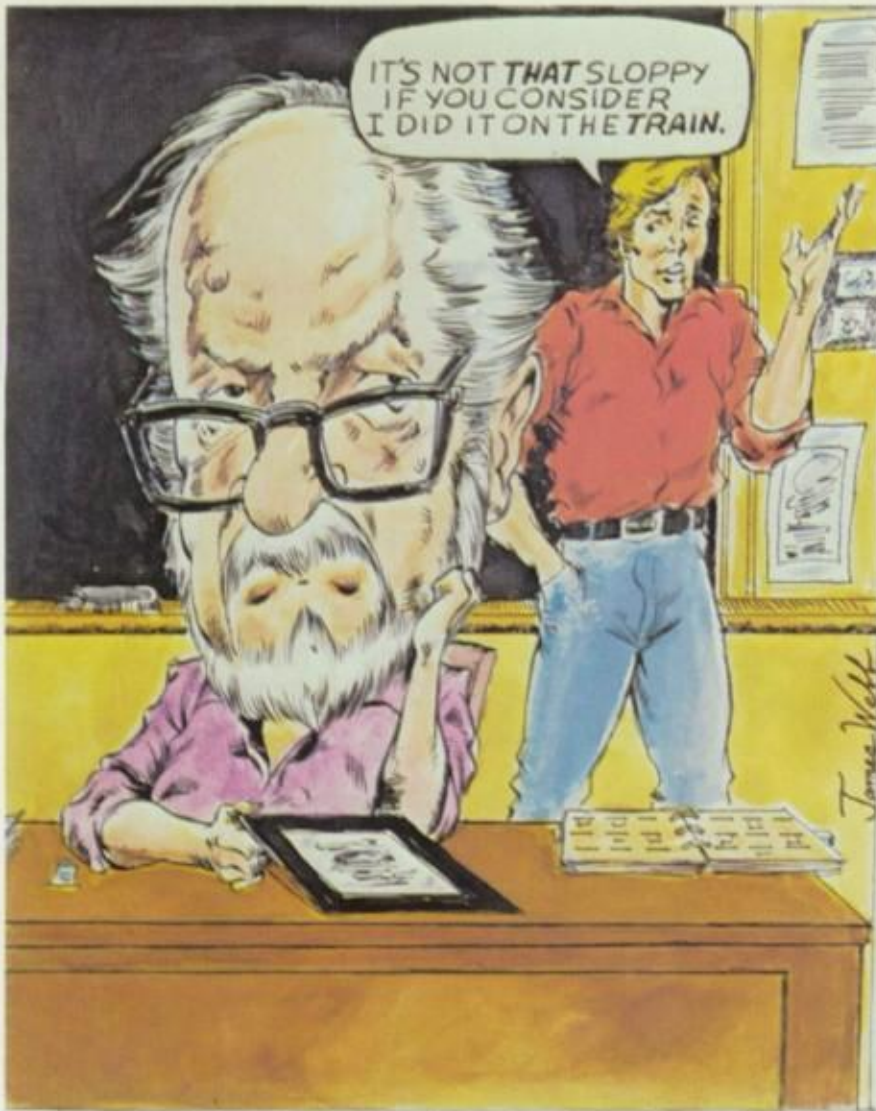
Brunilda Pellot 875-0828

Toinette Goodman 673-3037

Evelyn Perez Tel.473-2422

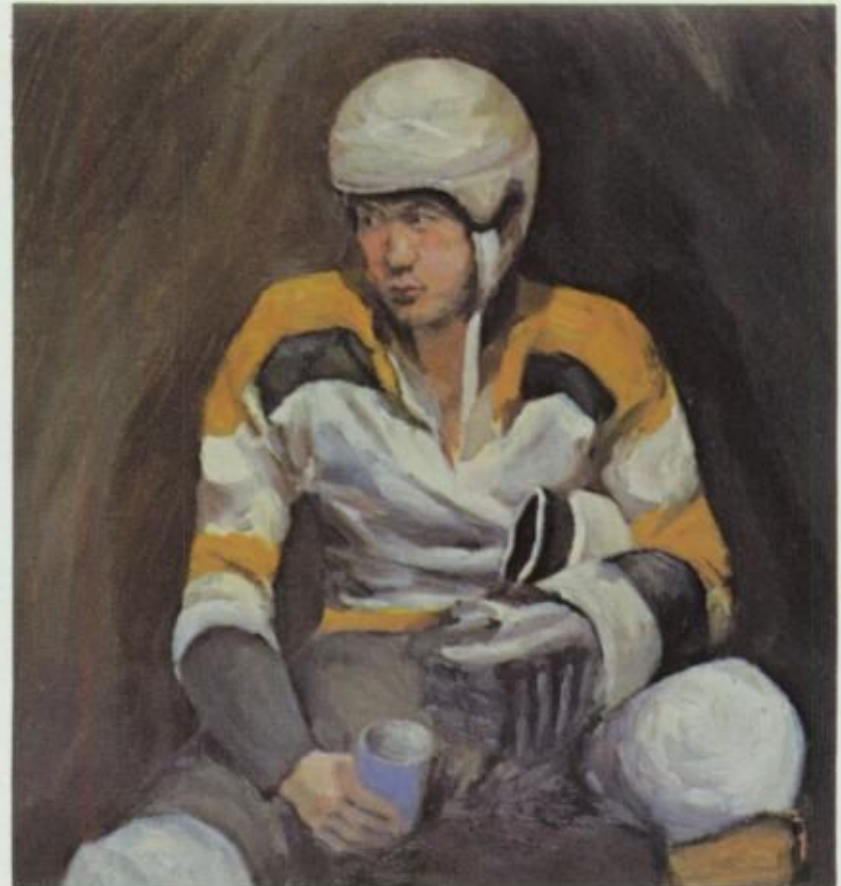


Theresa A. Sturt / Illustration
58 Gotham Avenue, Brooklyn, N.Y. 11229
(212) 648-1307

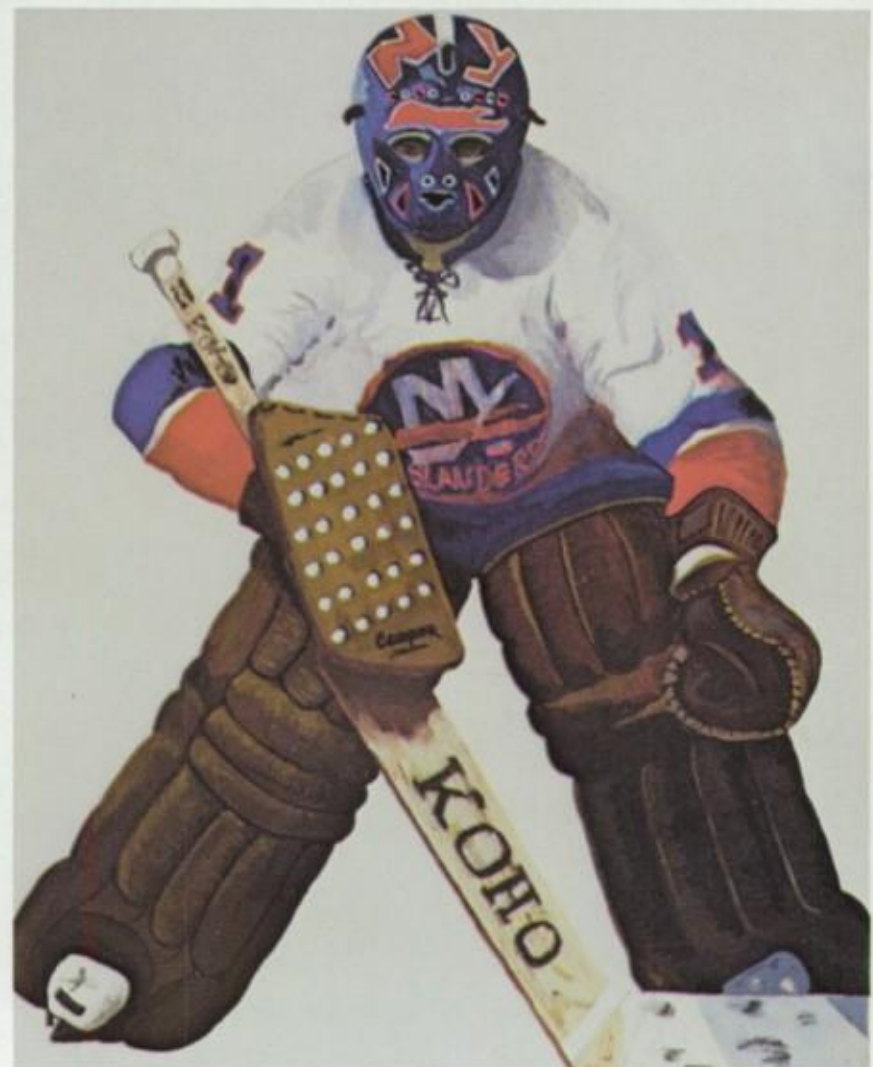


James Webb / Cartooning
2036 Pacific Street, Brooklyn, N.Y. 11233
(212) D15-7610

Gayong D. Gonzales / Illustration
1959 McGraw Avenue, Bronx, N.Y. 10462
(212) 822-0119



Mark Texeira / Illustration
2335 Valentine Avenue, Bronx, N.Y. 10458
(212) 365-9567



Ernest R. Camacho / Package Design
3409 Olinville Avenue, Bronx, N.Y. 10467



1. VIDEO: Student pushing elevator button.
AUDIO: For the first half of my senior year, I've taken part in a program called Executive Internship.



2. VIDEO: Student inside elevator.
AUDIO: It is a program designed for students who are willing to leave school for one term, and work at an art studio of their choice.



3. VIDEO: Elevator opens in Continuity's office.
AUDIO: From September through January, this was where I was sent to work at Continuity Associates.



4. VIDEO: Student working at drawing table.
AUDIO: At Continuity, I worked the full day like all the other two house artists there. Everyday I did something new....



5. VIDEO: Space illustrations.
AUDIO: From illustrations....



6. VIDEO: Ad for Hardee's.
AUDIO: In addition and as interns....



7. VIDEO: Various design layouts for Hardee's.
AUDIO: Or various design layouts....



8. VIDEO: Letterhead for Continuity.
AUDIO: And various letterheads.



9. VIDEO: Student talking with man from Continuity.
AUDIO: Occasionally I would take art work to meeting art studios....



10. VIDEO: Student meeting with art director.
AUDIO: This was a very different people in the art field.



11. VIDEO: Student portfolio with art director.
AUDIO: In certain days I was photo state and stories of art work.



12. VIDEO: Student showing artwork.
AUDIO: Almost everything was a new experience for me. Some days were great....



13. VIDEO: Student looking at art on table.
AUDIO: And other days....



14. VIDEO: Close up of student.
AUDIO: Because of internship, I am now aware of what goes on in the art field in general.



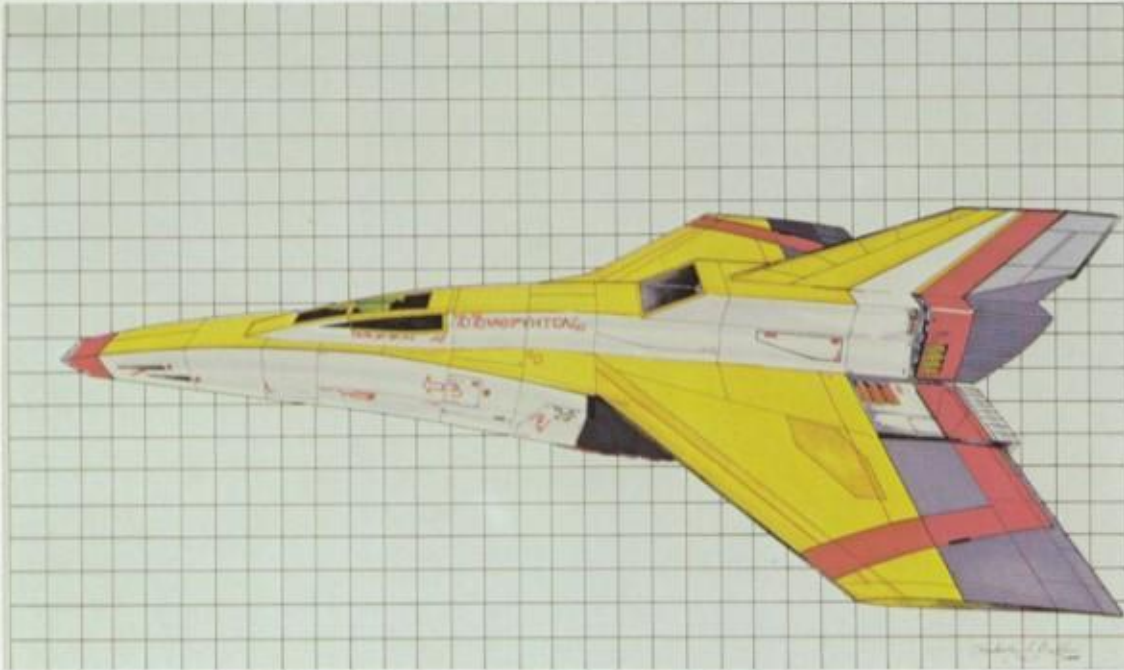
15. VIDEO: Continuity's logo.
AUDIO: Internship at Continuity.



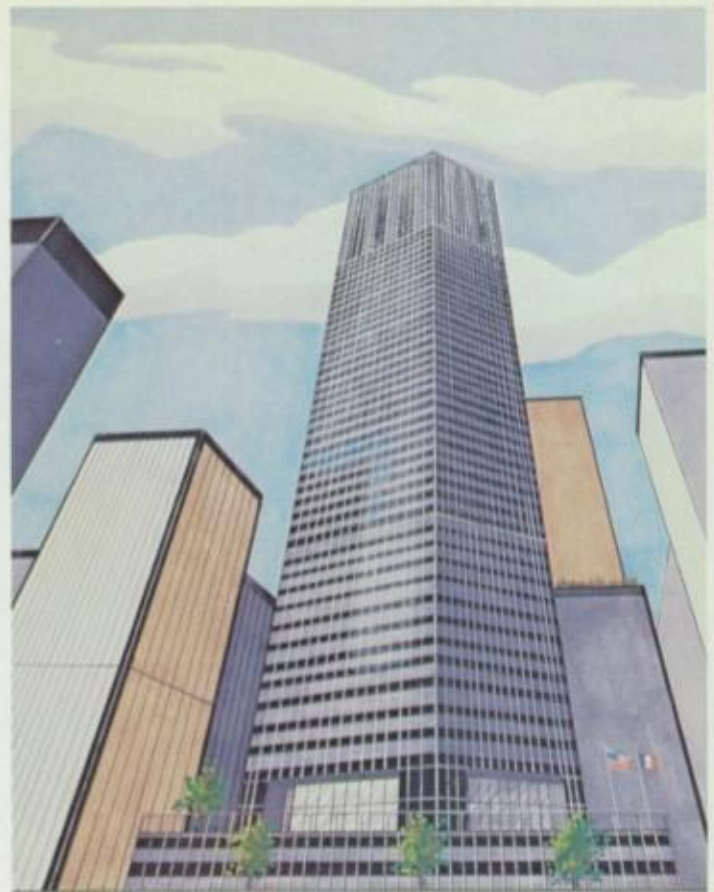
16. VIDEO: Comment.
AUDIO: A new experience in comic and advertising arts.

Pierre Bernard / Illustration
444 East 21st Street, Brooklyn, N.Y. 11226
(212) 282-7763

John W. Olenyik / Architecture
 251-10 52nd Avenue, Little Neck, N.Y. 11362
 (212) 321-4788



Christopher L. Griffin / Architecture
 189-30 117th Road, St. Albans, N.Y. 11412
 (212) 528-2528



THE A & D BUILDING

LOWER SECTION - H.S. OF ART & DESIGN
 MIDDLE SECTION - OFFICE SPACE
 UPPER SECTION - APARTMENTS



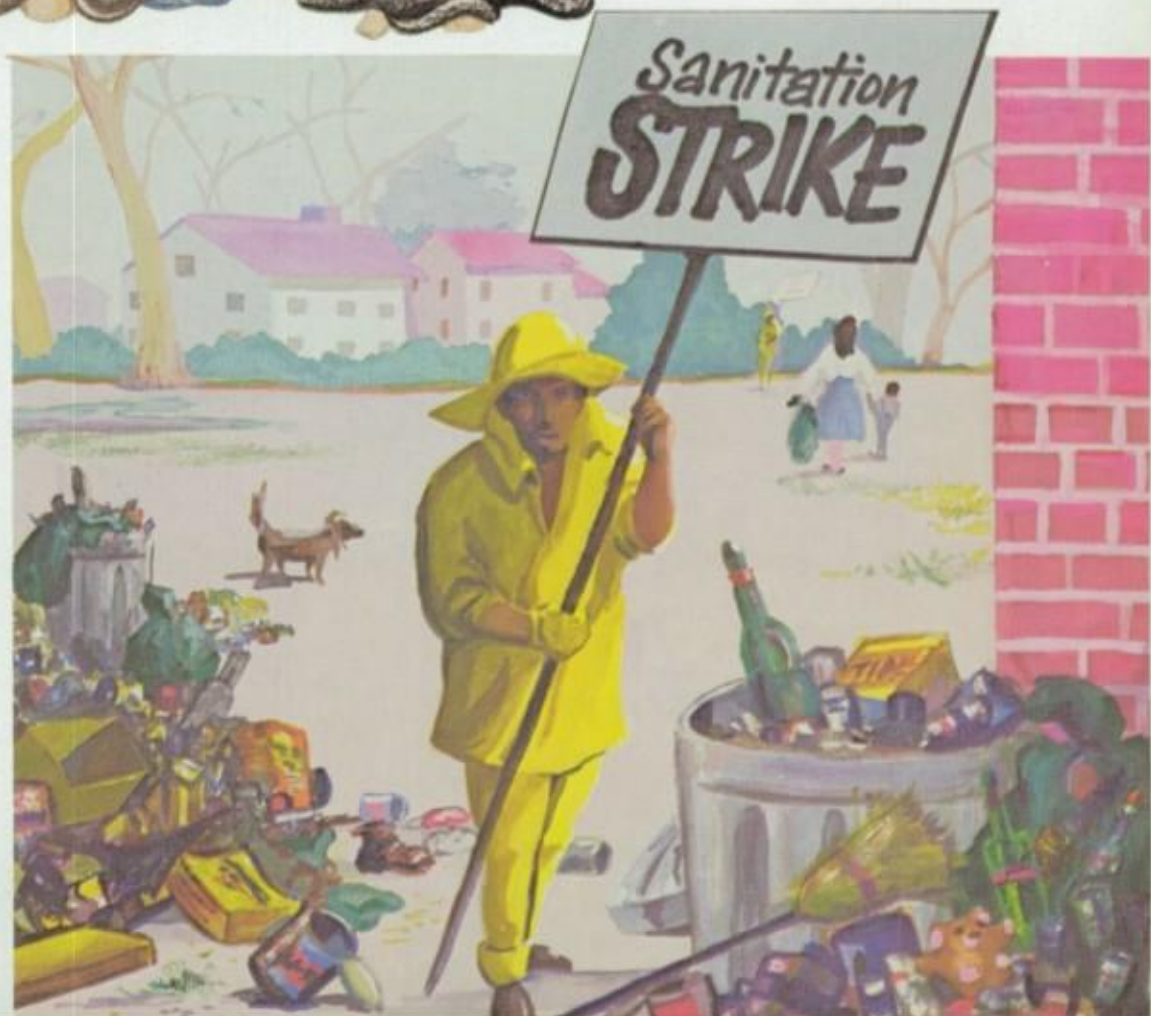
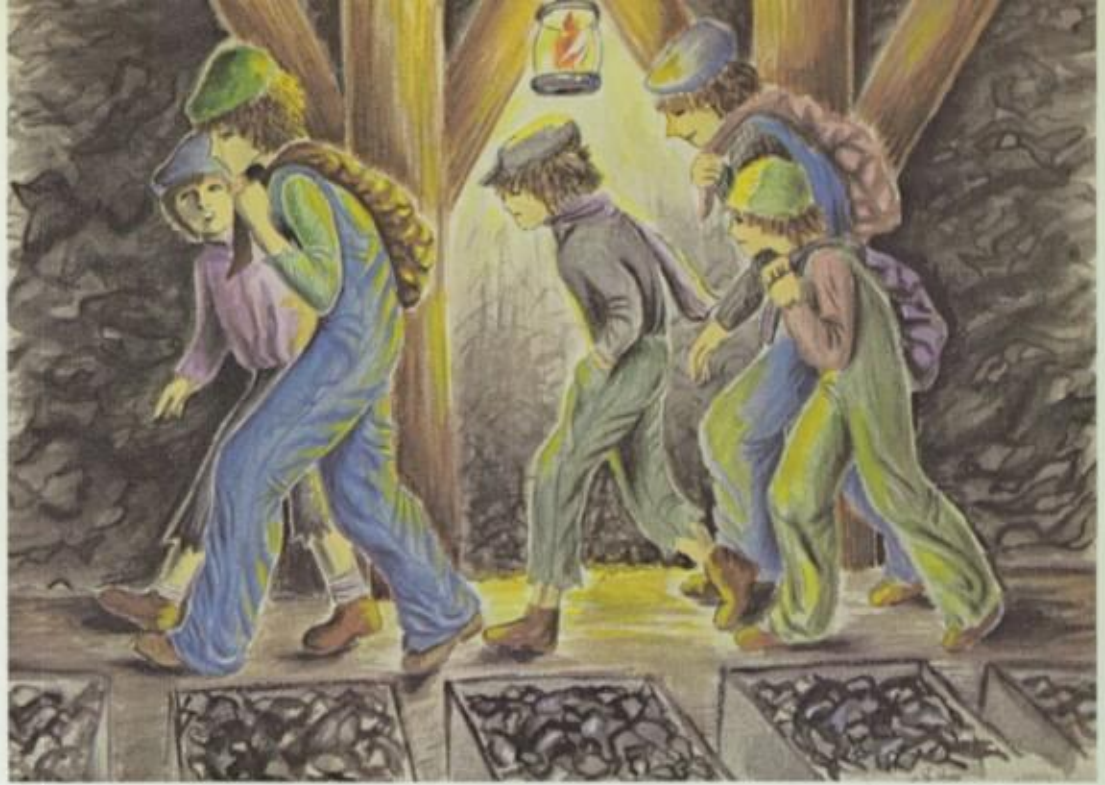
Garin J. Baker / Illustration
 35 West 92nd Street, New York 10025
 (212) 865-1975



Eric A. Chang / Architecture
 765 Amsterdam Avenue, New York 10025
 (212) 749-3179



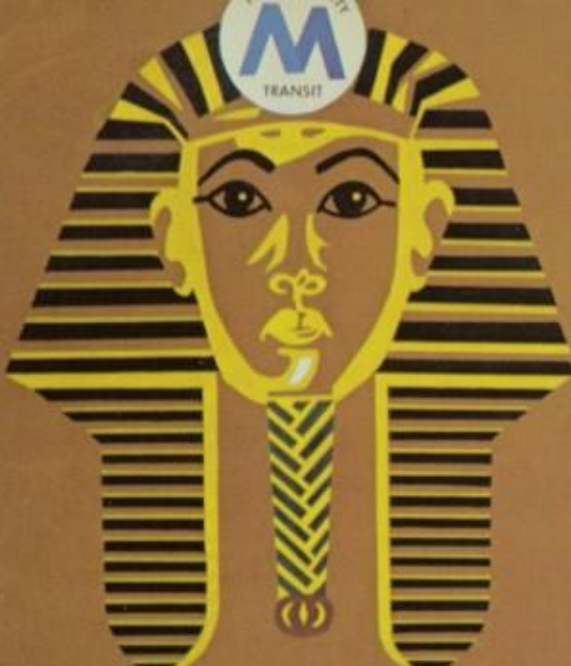




Lai Hom / Advertising Art
8712 Third Avenue, Brooklyn, N.Y. 11209
(212) 238-8407

Daniel Del Valle / Package Design
324 East 143rd Street, Bronx, N.Y. 10451
(212) 585-5889

Darryl D. Jackson / Illustration
255 West 127th Street, New York 10027
(212) 865-3621



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 2 BLOCKS WEST TO 5th AVE. SOUTH TO MUSEUM



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NEW YORK AQUARIUM

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 BMT Brighton train to West 8th ST Coney Island

MTA GETS YOU THERE

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DIRECTIONS: TAKE THE INDEPENDENT 80th AVENUE "N" TRAIN OR
 THE 60th AVENUE "N" TRAIN TO 10th AVENUE (13th STREET)




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 CONEY ISLAND-STILLWELL AVE.

BOTANICAL GARDENS



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Lexington Ave. East Bronx Exp. to 149th St.

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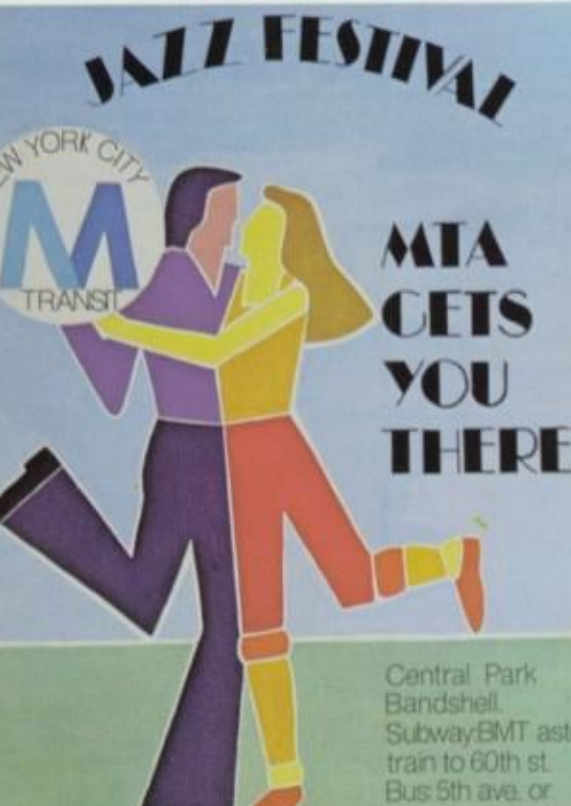


BRIGHTON BEACH

"D" TRAIN TO BRIGHTON BEACH



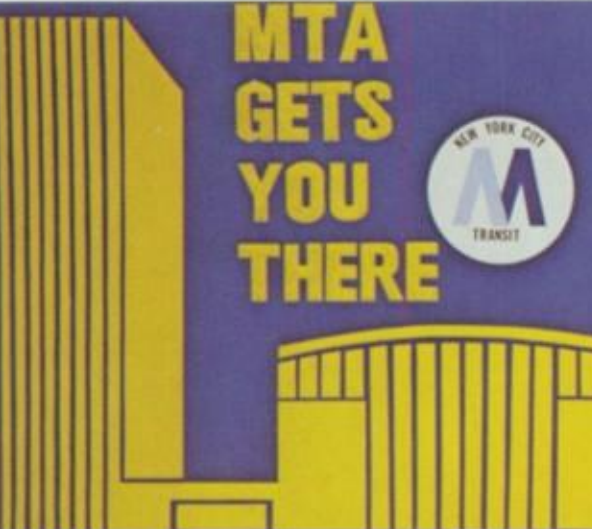
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 Subway BMT Astoria train to 60th st.
 Bus 5th ave. or Madison to 68th st.

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DIRECTIONS: Take any train to Times Square and transfer to the
 number 1 to 124th St. All trains to Madison St. Garden.

AUTO EXPO '79
N.Y. COLISEUM



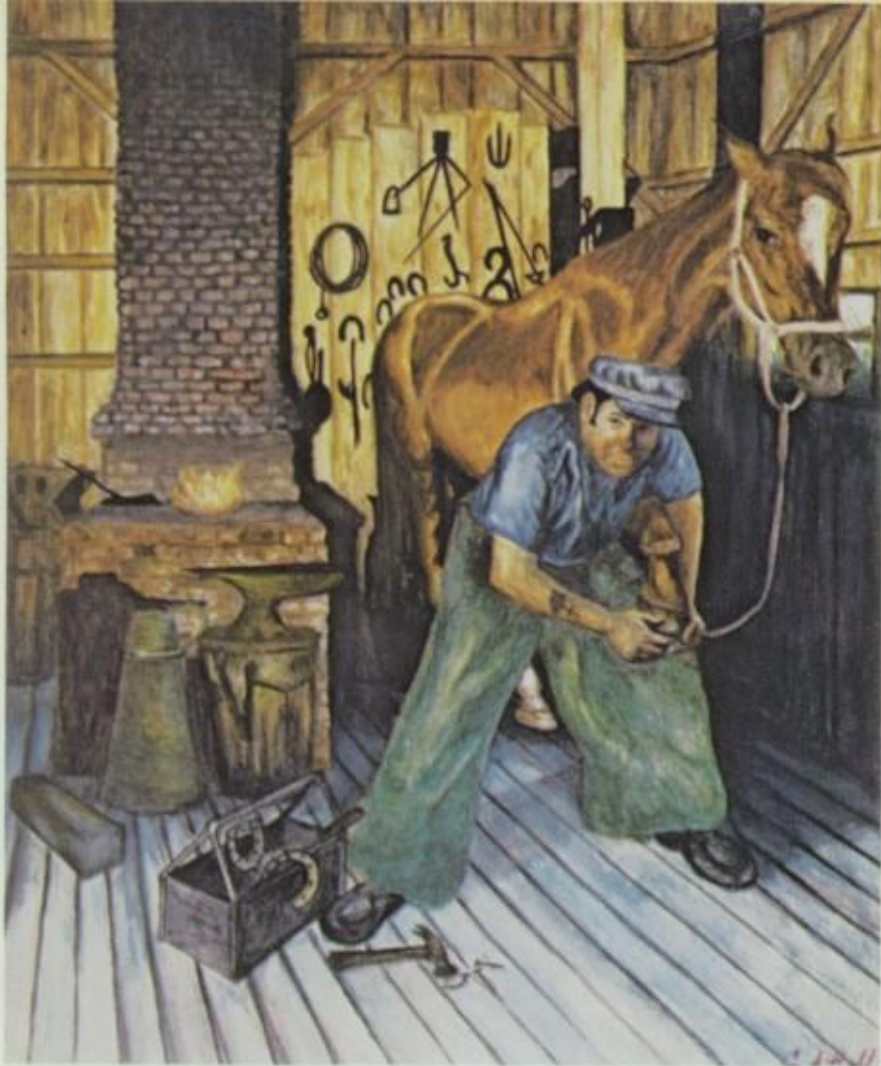
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5th AVE. TO 57th ST AND COLUMBUS CIRCLE STATION

Maureen K. Albrecht
 Christopher Ng
 Serena Wider

Patty L. Yeh
 Miriam Ortiz
 Ricky Sethiadi

Lai Hom
 Elise I. Fried
 Joel E. Crawley



Carmen A. Hall / Illustration
323 East 52nd Street, Brooklyn, N.Y. 11203
(212) 496-5960

Ricky J. Mujica / Illustration
100 West 93rd Street, New York 10025
(212) 850-2234



John Lee / Illustration
324 East 108th Street, New York 10029
(212) 369-5076



Solomon M. Rabinowitsch / Illustration
936 East 28th Street, Brooklyn, N.Y. 11210
(212) 951-6640

The Gillette Contest



Janet M. Bolle



Antoinette M. Freud

Oswaldo J. Verdesoto



Donald Bow

Rosa E. Sanchez

Russell A. Miller



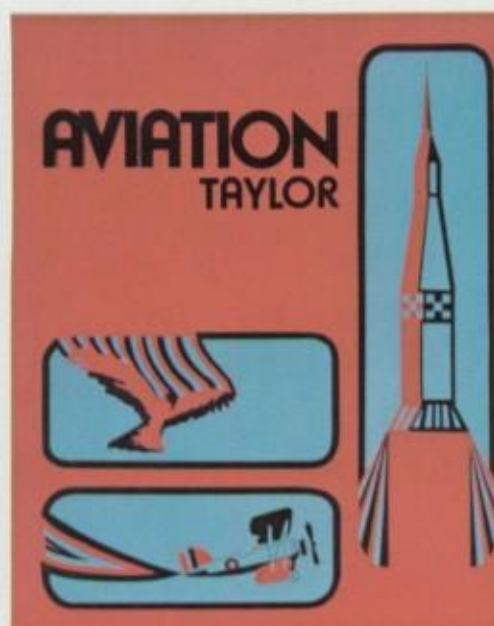
Candice L. Williams

Roxanne Collymore

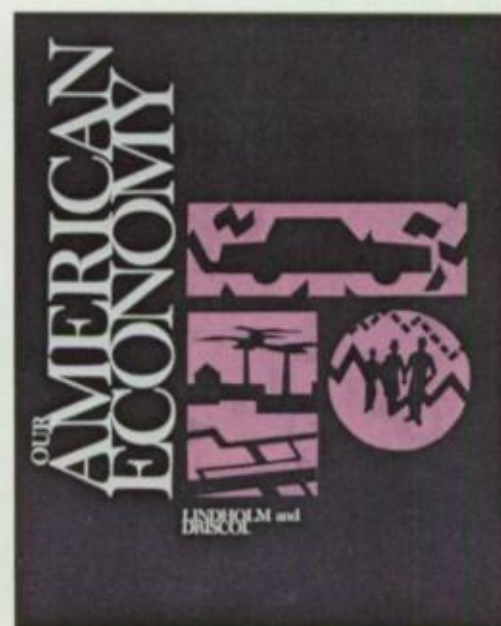
Andrea M. Parathyras



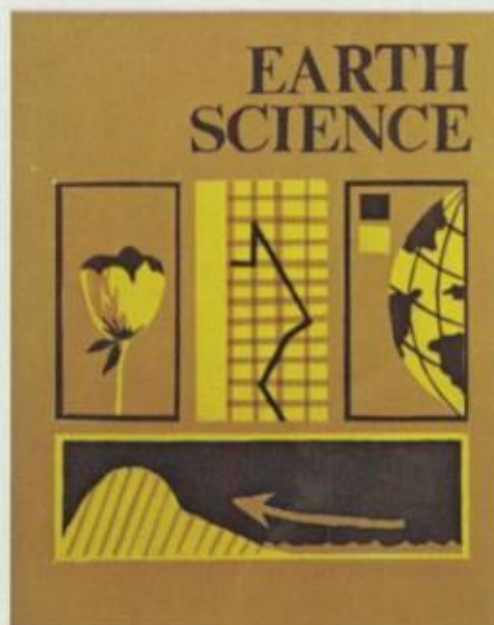
2



3



4



5



- 1 **Kathy M. Firrantello** / Illustration
31 West 87th Street, New York 10024
(212) 724-2711
- 2 **Edward M. Rooney** / Advertising Art
4326 Ely Avenue, Bronx, N.Y. 10466
(212) 324-8330
- 3 **Prinny D. Alavi** / Advertising Art
22 East 31st Street, New York 10016
(212) 889-0024
- 4 **Christine Burrell** / Cartooning
712 Saint Ouen Street, Bronx, N.Y. 10470
(212) 994-2128
- 5 **Mildred Cardona** / Advertising Art
16 Elliot Place, Bronx, N.Y. 10452
(212) 992-1793





Lesley A. Puryear

Leung Kwok / Photography
18 Eldridge Street, New York 10002
(212) 349-3532

A big plus for the neighborhood

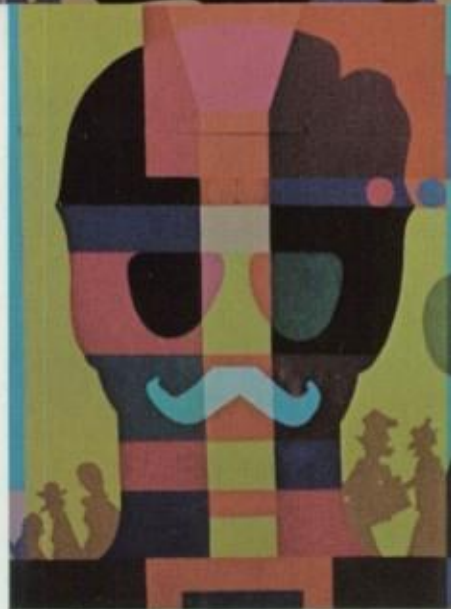
A&D student mural builds suspense and helps unveil new look on Fifty-fourth Street.



PHOTOS: JOHN TEPPICH

Commissioned to design an attention getting wrap-around for Bowery's renovation site, Mary Yelle '78 and Donald Jeffers '79 produced a colorful winner — with a bit of help from their art teachers, Mr. Donald Lynch and Mr. James Graves.

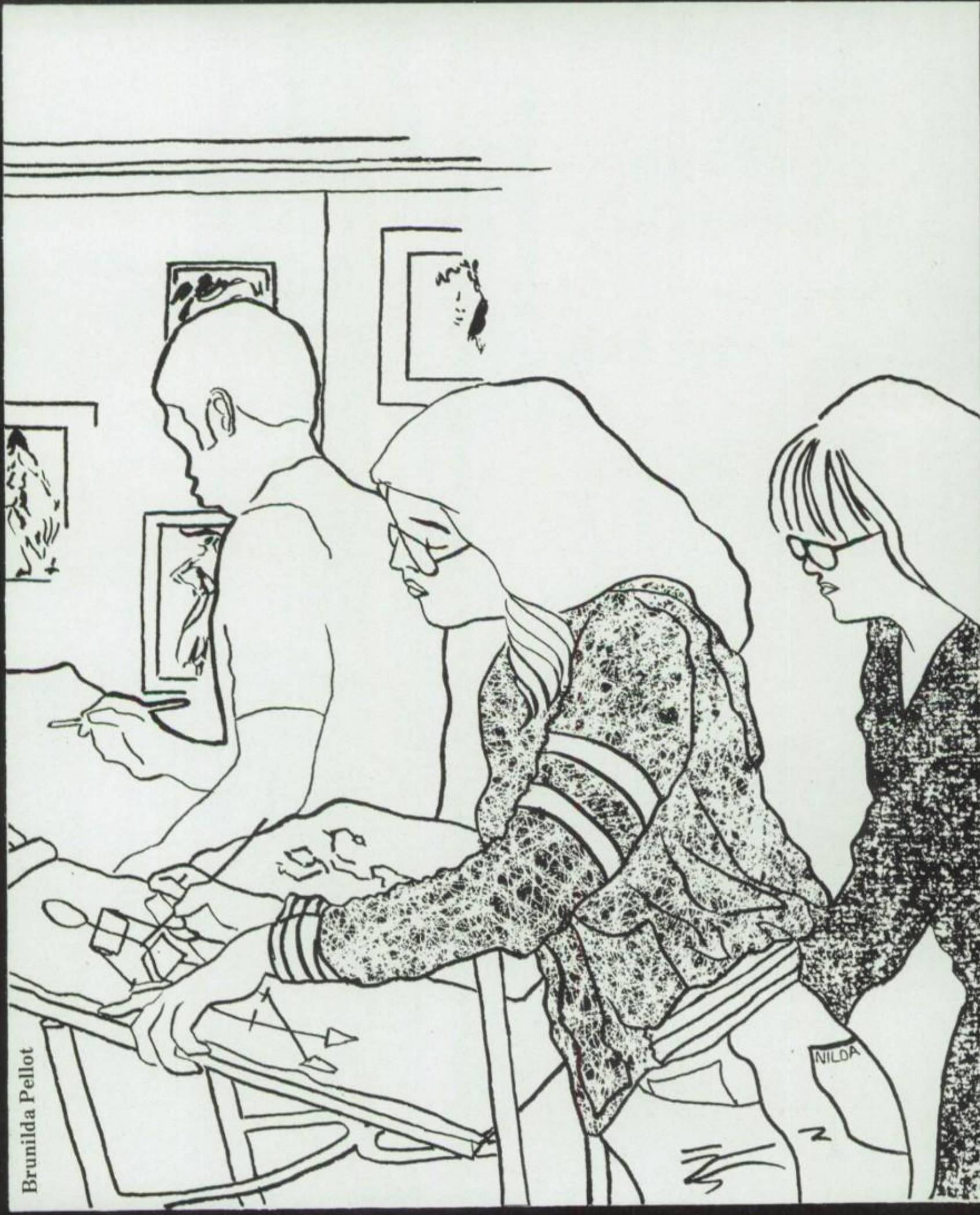
A little too big for the students' already bulging portfolios, the panels, having served their purpose, are being installed at A&D with the compliments of Francis Durkin, Manager of the Bowery's office on Lexington Avenue at 54th Street.



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Brunilda Pellot

Fashion Illustration



Sketches by Sallyann Grisolia and Eva Yong



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 42-41 Corp. Kennedy Street, Bayside, N.Y. 11361
 (212) 229-7755

Catherine J. Nilon / Fashion Illustration
 100 Pilot Street, City Island, N.Y. 10464
 (212) 885-1604

Vilma Ortega / Fashion Illustration
 2611 Sedgwick Avenue, Bronx, N.Y. 10468
 (212) 364-6567



Rosa E. Sánchez / Fashion Illustration
 245 2B Brook Avenue, Bronx, N.Y. 10454
 (212) 993-0120

Joel E. Crawley / Advertising Art
 765 Lincoln Avenue, Brooklyn, N.Y. 11208
 (212) 647-7988



Lila Lee / Fashion Illustration
 22-28 Steinway Street, Astoria, N.Y. 11105
 (212) 728-3819

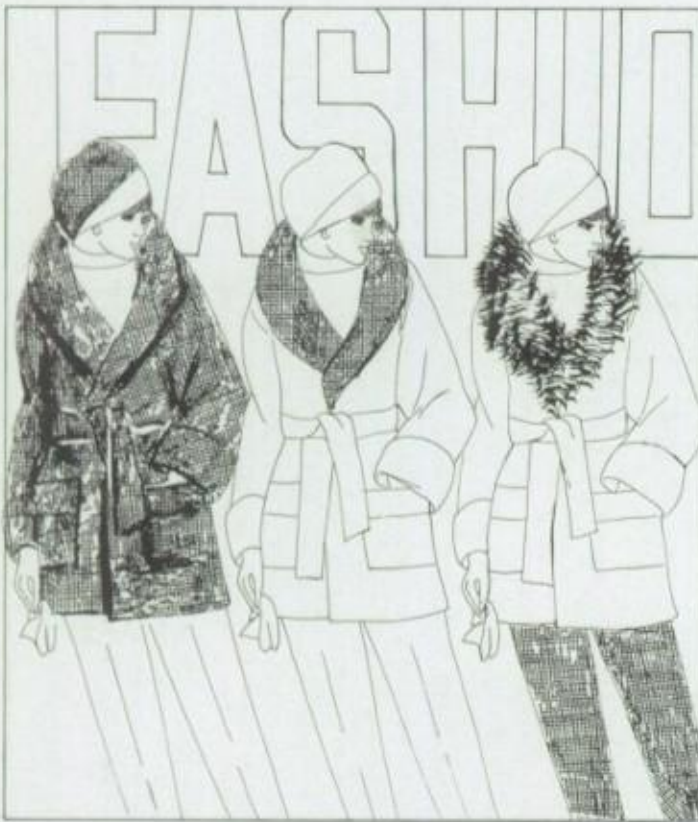


Pauline N. Romain / Architecture
 217-14 135th Avenue, Queens, N.Y. 11413
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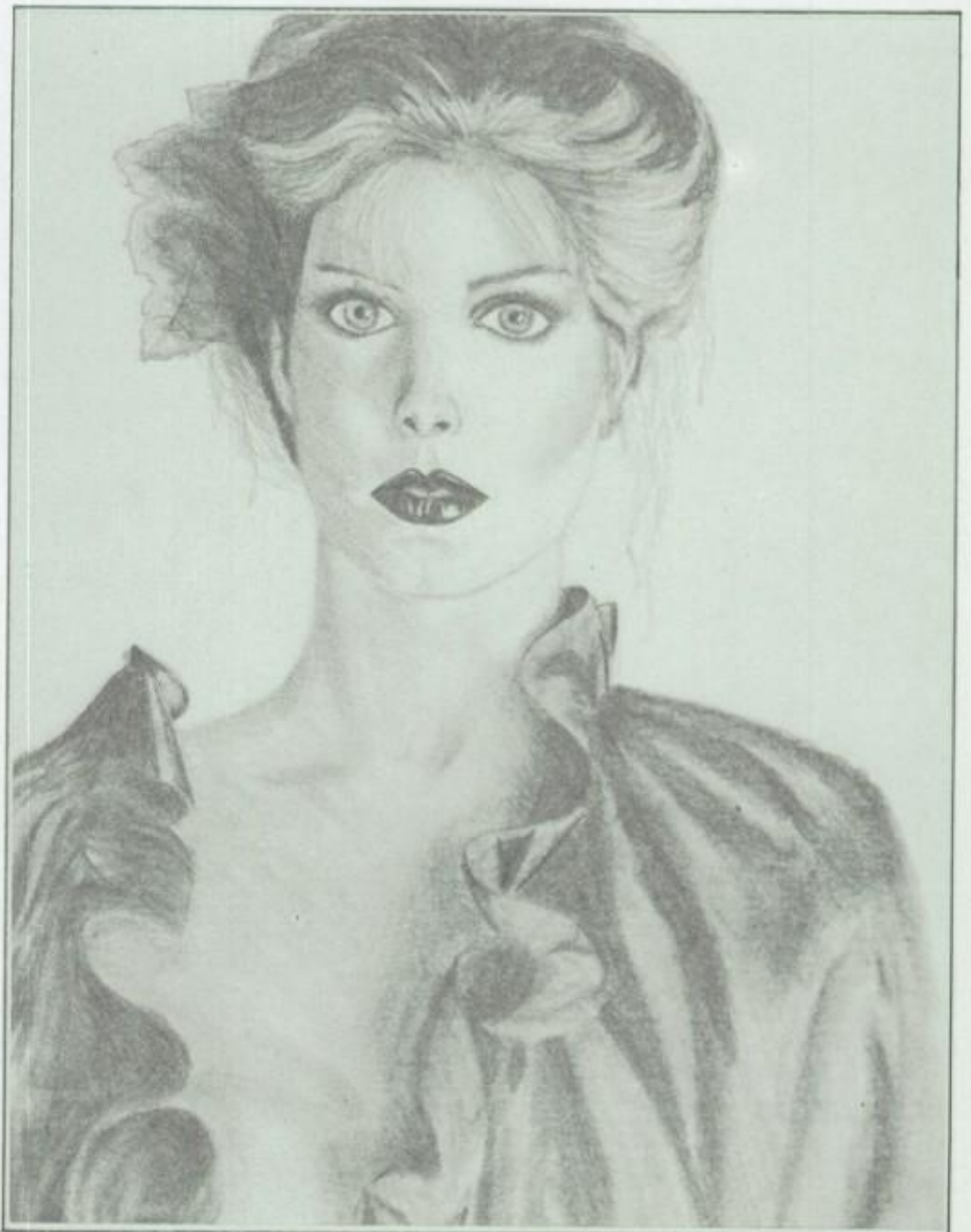


Lisa H. Wilding / Fashion Illustration
634 East 82nd Street, Brooklyn, N.Y. 11236
(212) 763-4927

Barbara J. Major / Fashion Illustration
12205 Irwin Place, St. Albans, N.Y. 11412
(212) 276-1021



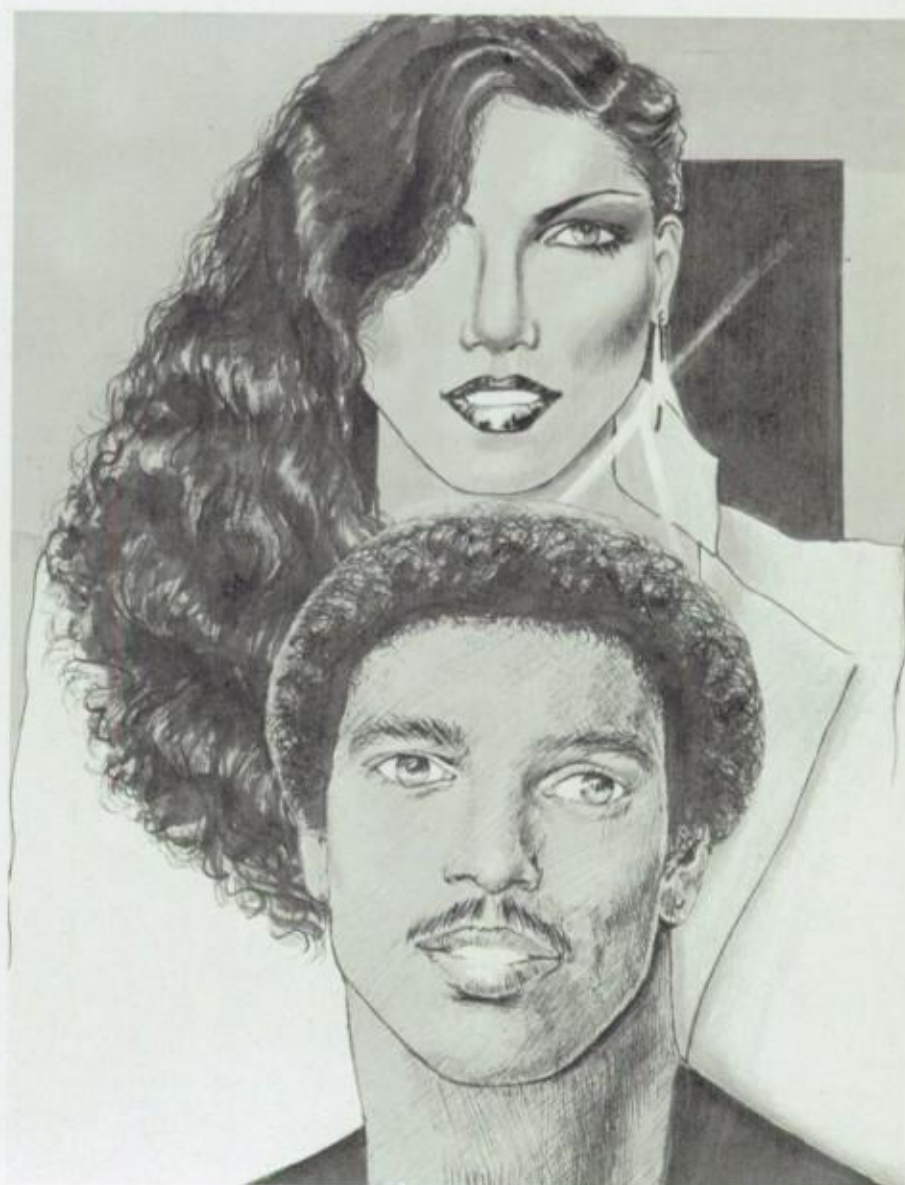
Angela P. Avila / Fashion Illustration
40-20 Ithaca Street, Elmhurst, N.Y. 11373
(212) 899-3817



Rebecca Cortina / Fashion Illustration
1268 Stratford Avenue, Bronx, N.Y. 10472
(212) 328-7843



Patricia L. Lewis / Fashion Illustration
 810 27th Avenue, Astoria, N.Y. 11102
 (212) 626-1215



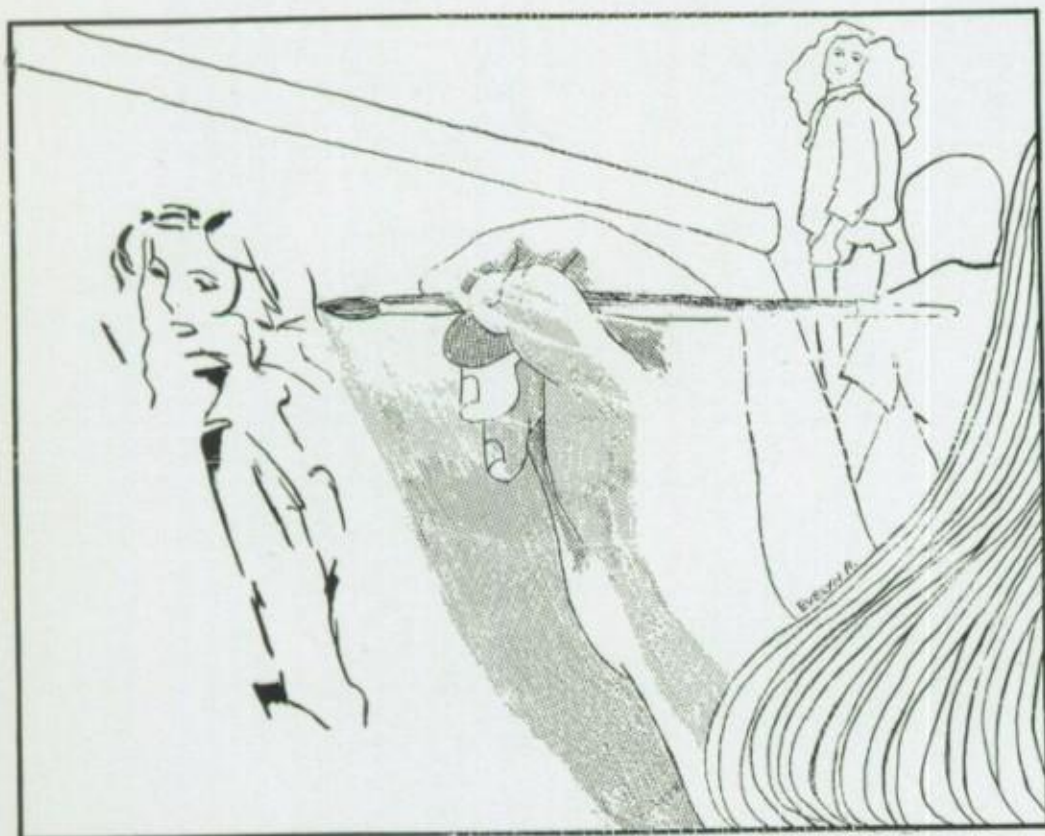
Jon D. Nicholson / Costume Design
 551 Claremont Parkway, Bronx, N.Y. 10457



Rebecca Sullivan / Fashion Illustration
284 Clinton Avenue, Brooklyn, N.Y. 11205
(212) 857-0879



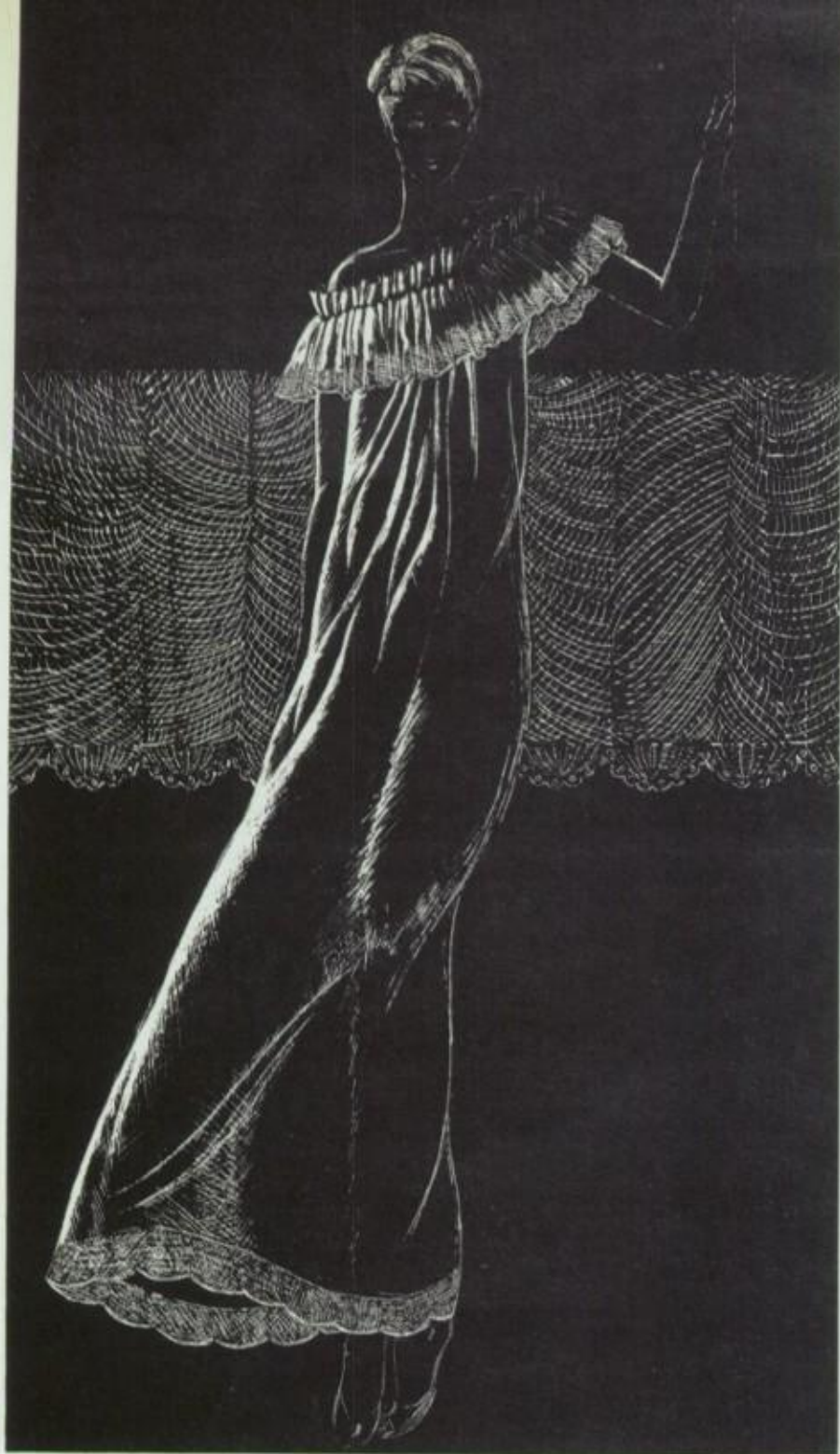
Bettina V. Babiera / Fashion Illustration
41-31 51st Street, Queens, N.Y. 11377
(212) 651-7450



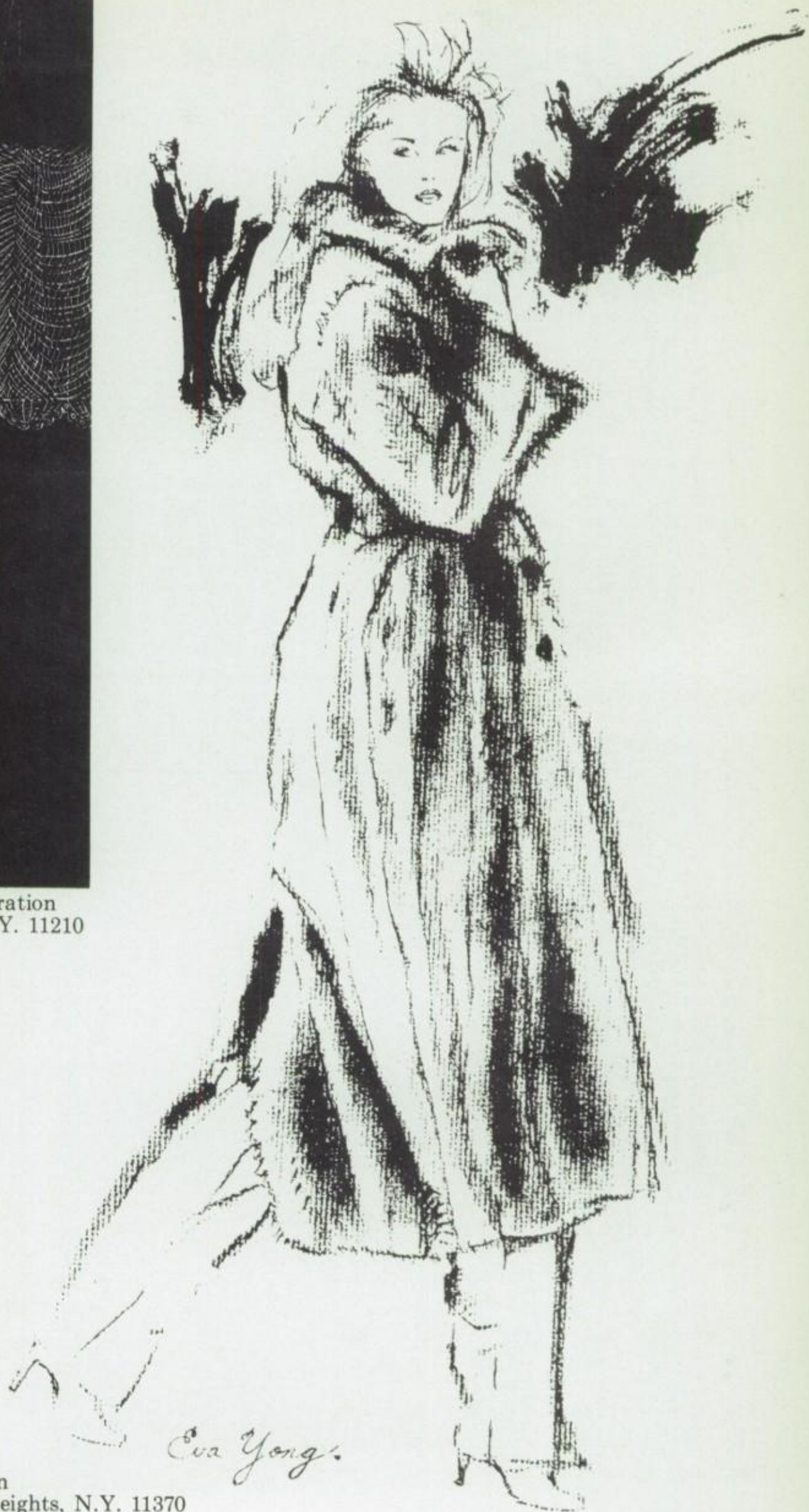
Evelyn Rosas / Fashion Illustration
132 Avenue D, New York 10009
(212) 254-7749



Sandra R. Nathan / Fashion Illustration
91-08 32nd Avenue, Jackson Heights, N.Y. 11369
(212) 458-3337



Sallyann P. Grisolia / Fashion Illustration
 1097 East 36th Street, Brooklyn, N.Y. 11210
 (212) 253-8035



Eva Yong / Fashion Illustration
 80-03 31st Avenue, Jackson Heights, N.Y. 11370
 (212) 899-0256



Donald J. Creel / Fashion Illustration
201 West 132nd Street, New York 10027
(212) 283-2827



R. Castro / Fashion Illustration
3E 1682 Seward Avenue, Bronx, N.Y. 10473
(212) 893-6207



Elizabeth S. Hubbard / Advertising Art
236-07 119th Avenue, Cambria Heights, N.Y. 11411

Adrienne Stewart / Fashion Illustration
2541 7th Avenue, New York 10039
(212) 281-5703

Animation



To animate is to bring to life, — to make somebody move, to let something exciting happen before the eyes of an audience.

The animator, imitating nature, literally breathes life into still art, into drawn and painted figures.

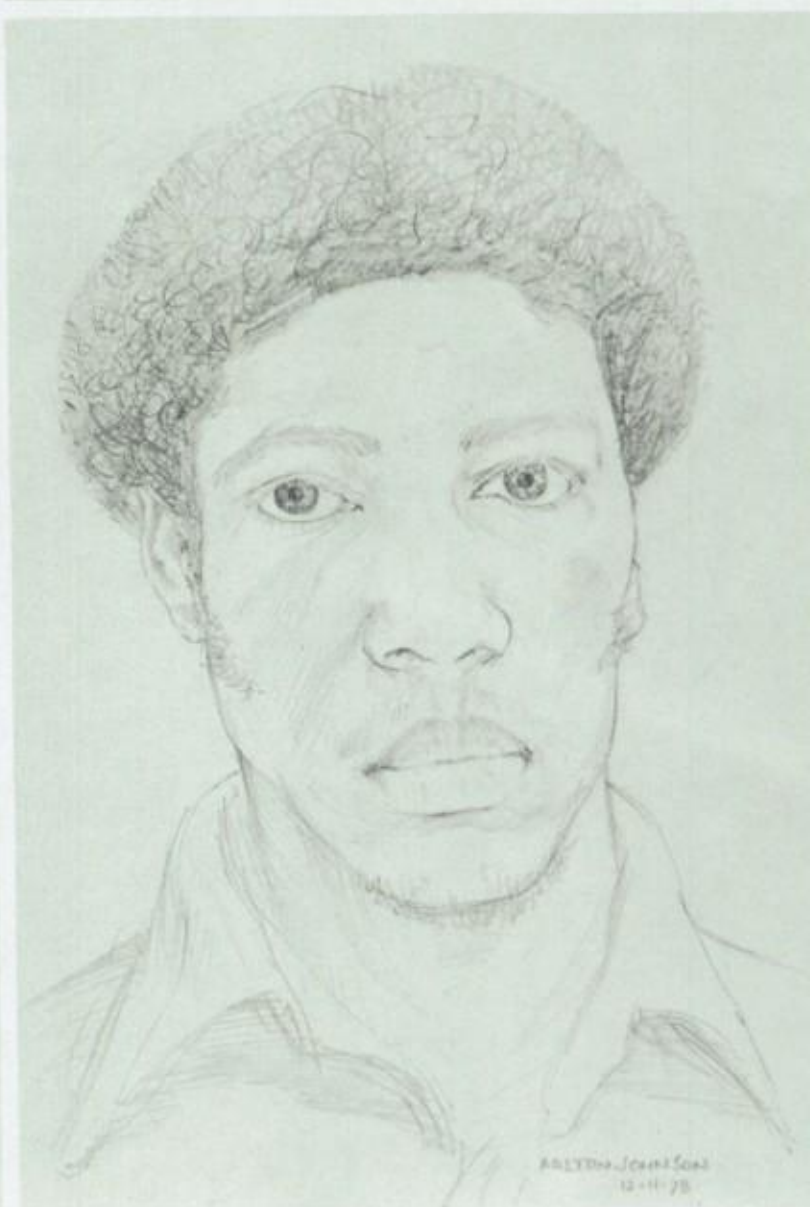
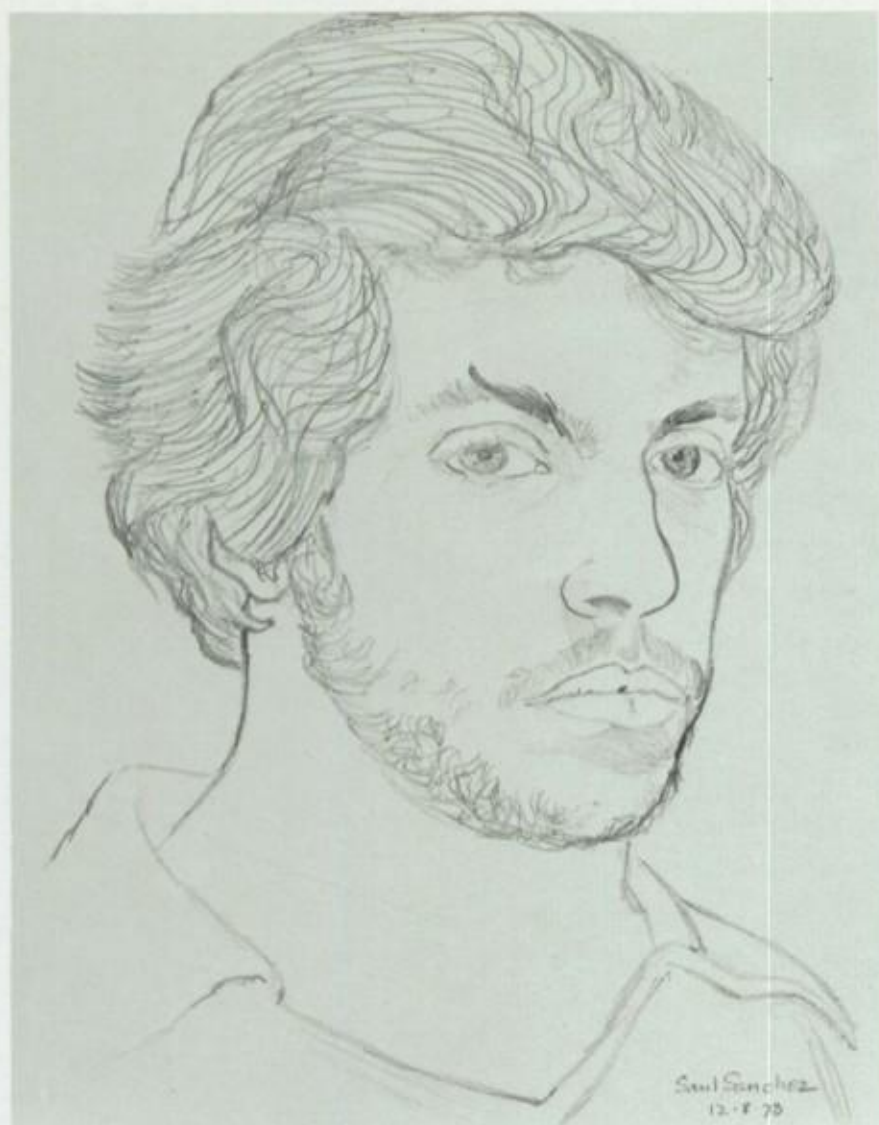
This feat calls for shrewd observation, the understanding of simple mechanics, a sense of humor, keen timing, a great deal of patience, persistence, — and paper.

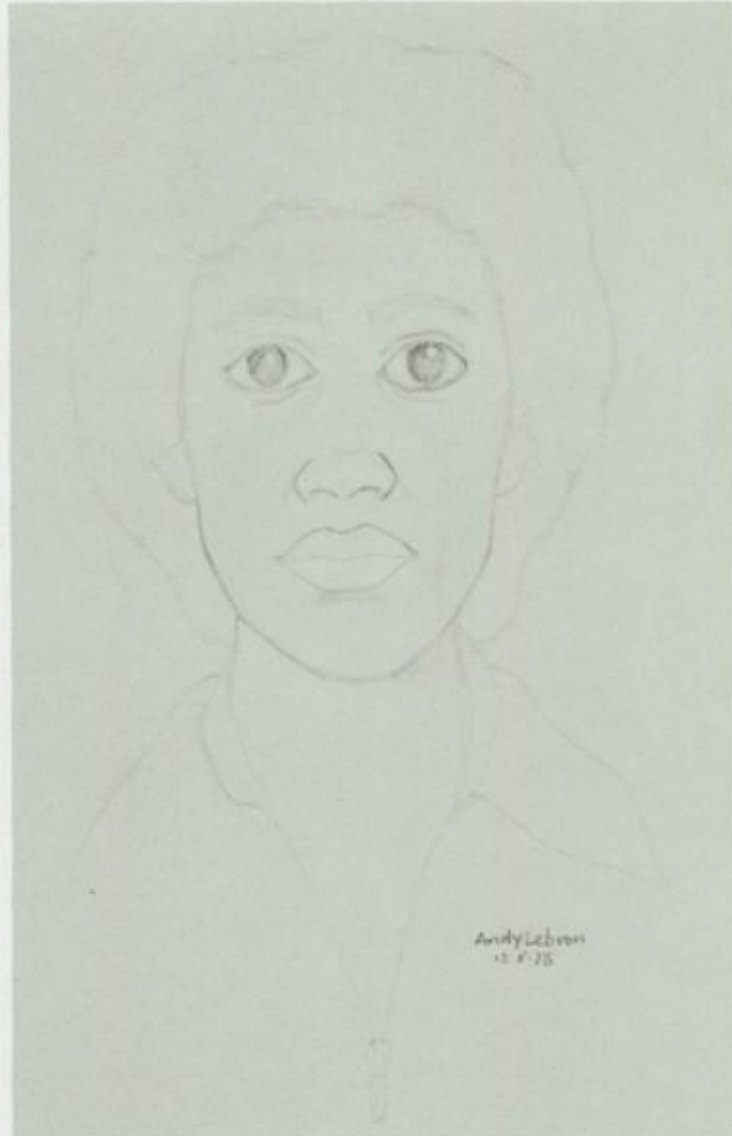
On the following pages, as well as in the color section on pages 24 and 25, we offer a glimpse into what we animators believe to be the total creativity medium, the only one where a single artist can simultaneously make every creative contribution from script to screen.



What is it all about? — Where do we start? — A look in the mirror provides us with the very subject matter we must master before we try our hand at creating new characters / or caricaturing others. Sensitive pencil studies are the basis for achieving a likeness, willful reportioning of features fortifies the forms and monumentalizes personality.

Thomas F. Naegele
Teacher of Humorous Illustration
and Animation

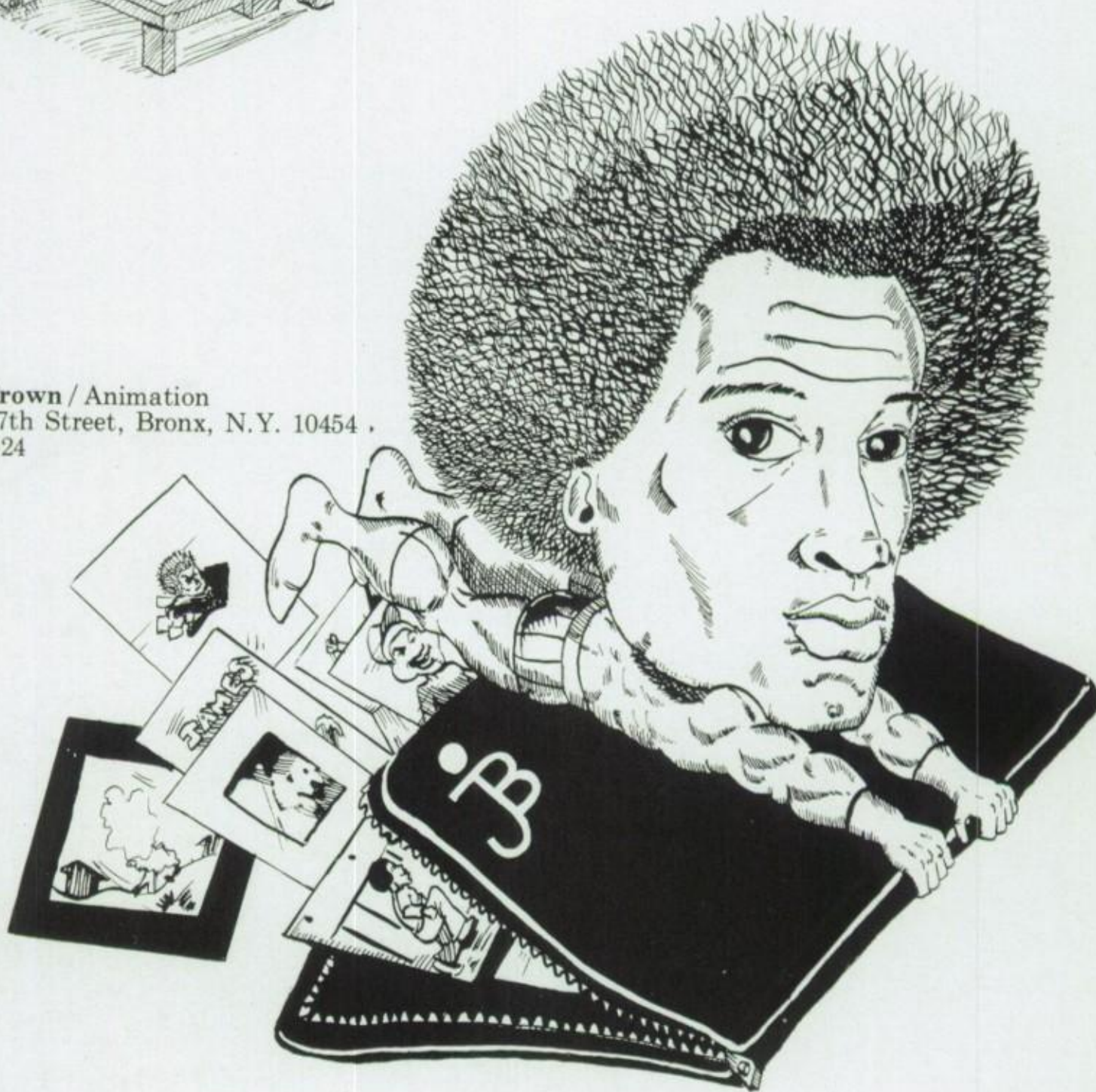






Daniel M. Banic / Animation
 634 E. 227th Street, Bronx, N.Y. 10466
 (212) 655-1623

James O. Brown / Animation
 530 East 137th Street, Bronx, N.Y. 10454 .
 (212) 585-1524



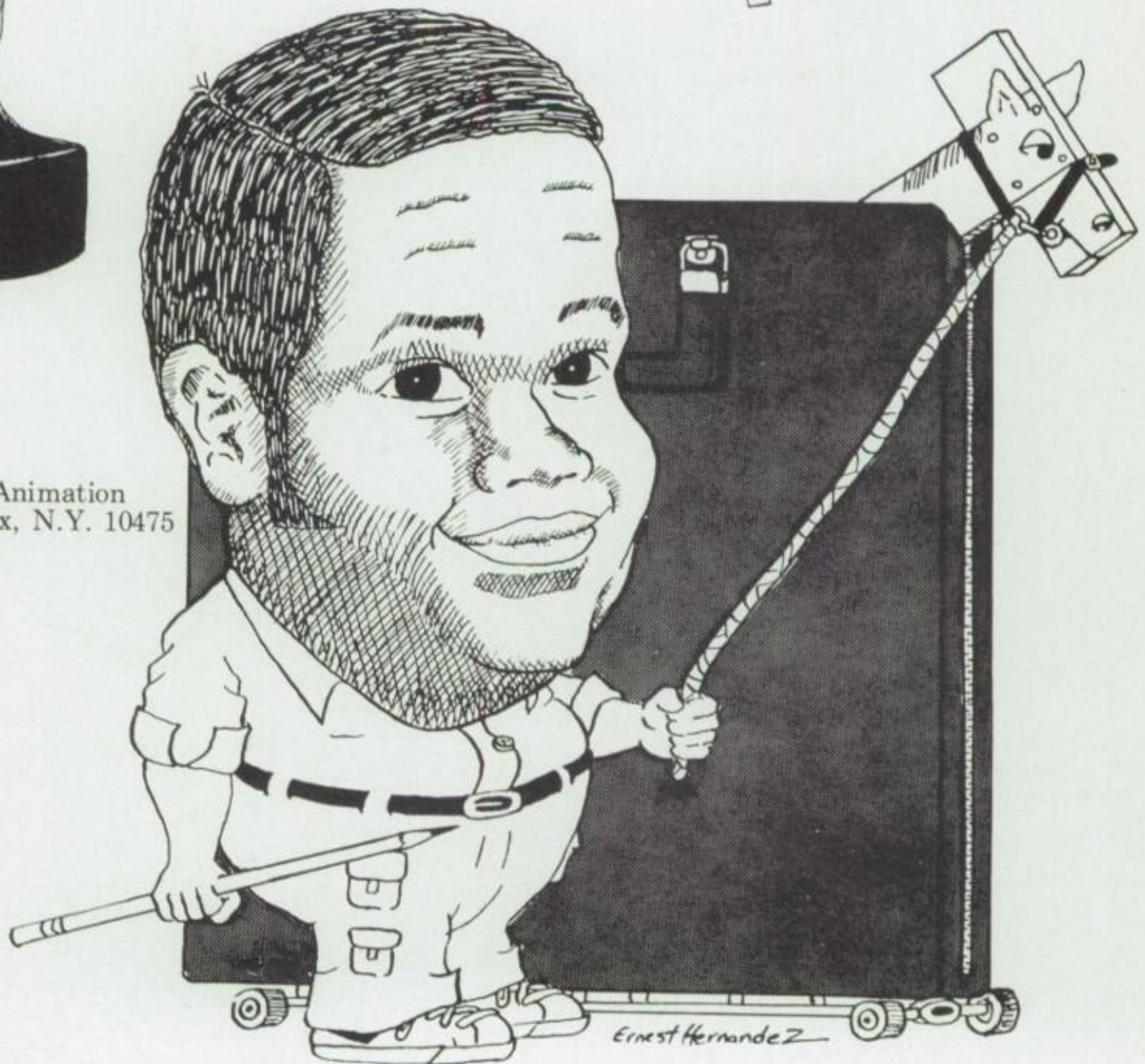
Eric A. Barnes / Animation
216 Bradhurst Avenue, New York 10039
(212) 368-6046

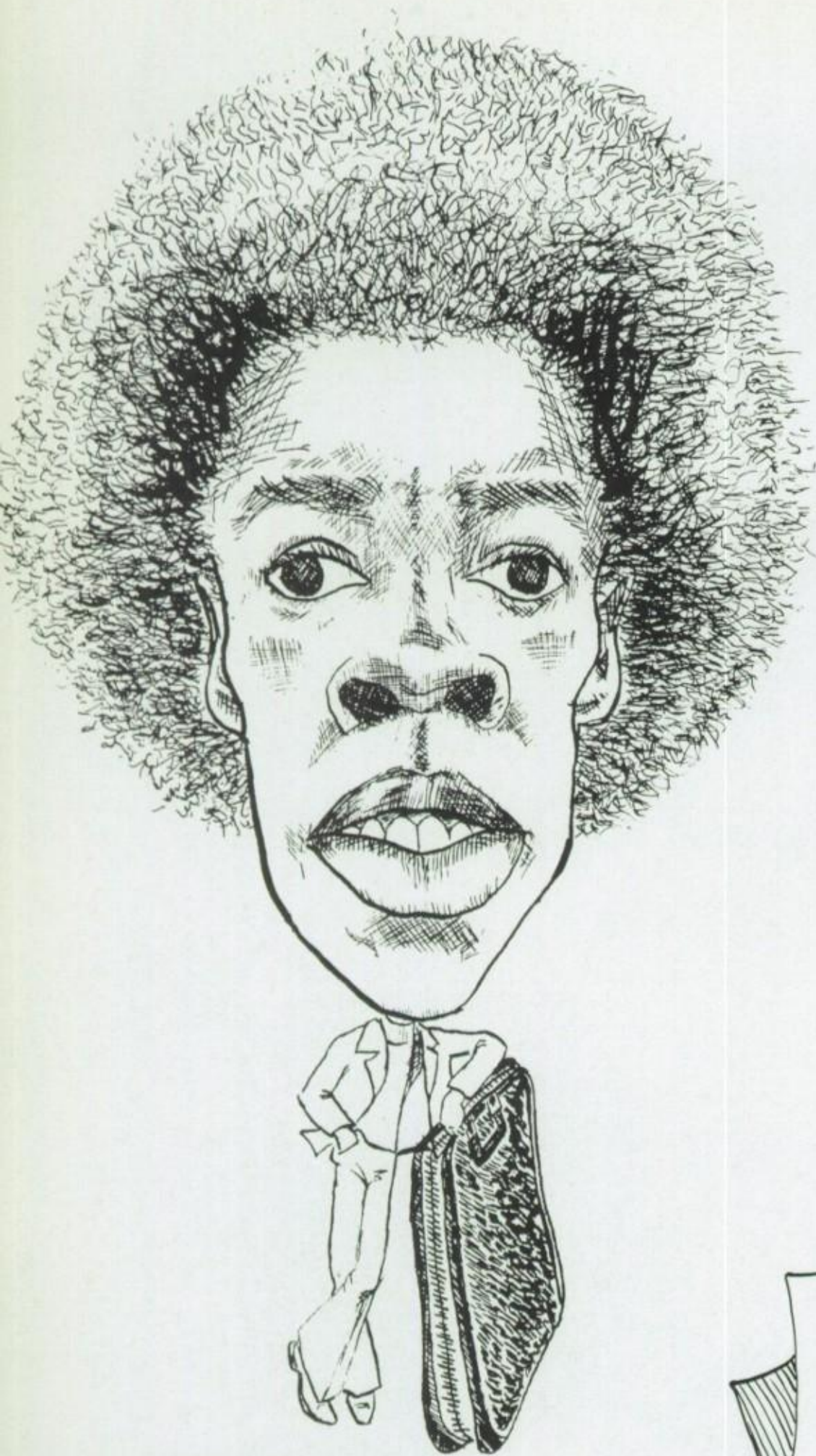


Ayel Markovitz / Animation
103-10 Queens Boulevard,
Forest Hills, N.Y. 11375
(212) 275-9447



Ernest A. Hernandez / Animation
100-2 Elgar Place, Bronx, N.Y. 10475
(212) 379-0925





Lamont Miller / Animation
1050 Anderson Avenue, Bronx, N.Y. 10452
(212) 681-4746



Randi S. Boothe / Animation
142-21 130th Avenue, Queens, N.Y. 11436
(212) 659-8616



Carlos Class / Animation
192 Adelphi Street, Brooklyn, N.Y. 11205
(212) 834-9775

Saul Sanchez / Cartooning
3624 Bronx Boulevard, Bronx, N.Y. 10467
(212) 881-7790



Alfred Cardin / Animation
465 43rd Street, Brooklyn, N.Y. 11232
(212) 633-5174



Charles Medina / Cartooning
 120-3 Erskine Place, Bronx, N.Y. 10475
 (212) 320-0084



Andy W. Lebron / Cartooning
 138 Grattan Street, Brooklyn, N.Y. 11237
 (212) 386-8058



Toinette A. Goodman / Animation
 404 E. Tenth Street, New York 10009
 (212) 673-3037

Ryan Spells / Animation
 16 Mill Street, Brooklyn, N.Y. 11231
 (212) 852-9299



Carlos M. Baeza / Animation
 32-31 Junction Boulevard, Elmhurst, N.Y. 11369
 (212) 458-3887



Gerald K. Johnson / Animation
 3114 Eastchester Road, Bronx, N.Y. 10469
 (212) 379-5634

Matthew J. Carroll / Animation
4855 43rd Street, Woodside, N.Y. 11377
(212) 937-7728



Arlton A. Johnson / Animation
800 Nostrand Avenue, Brooklyn, N.Y. 11216
(212) 756-4680

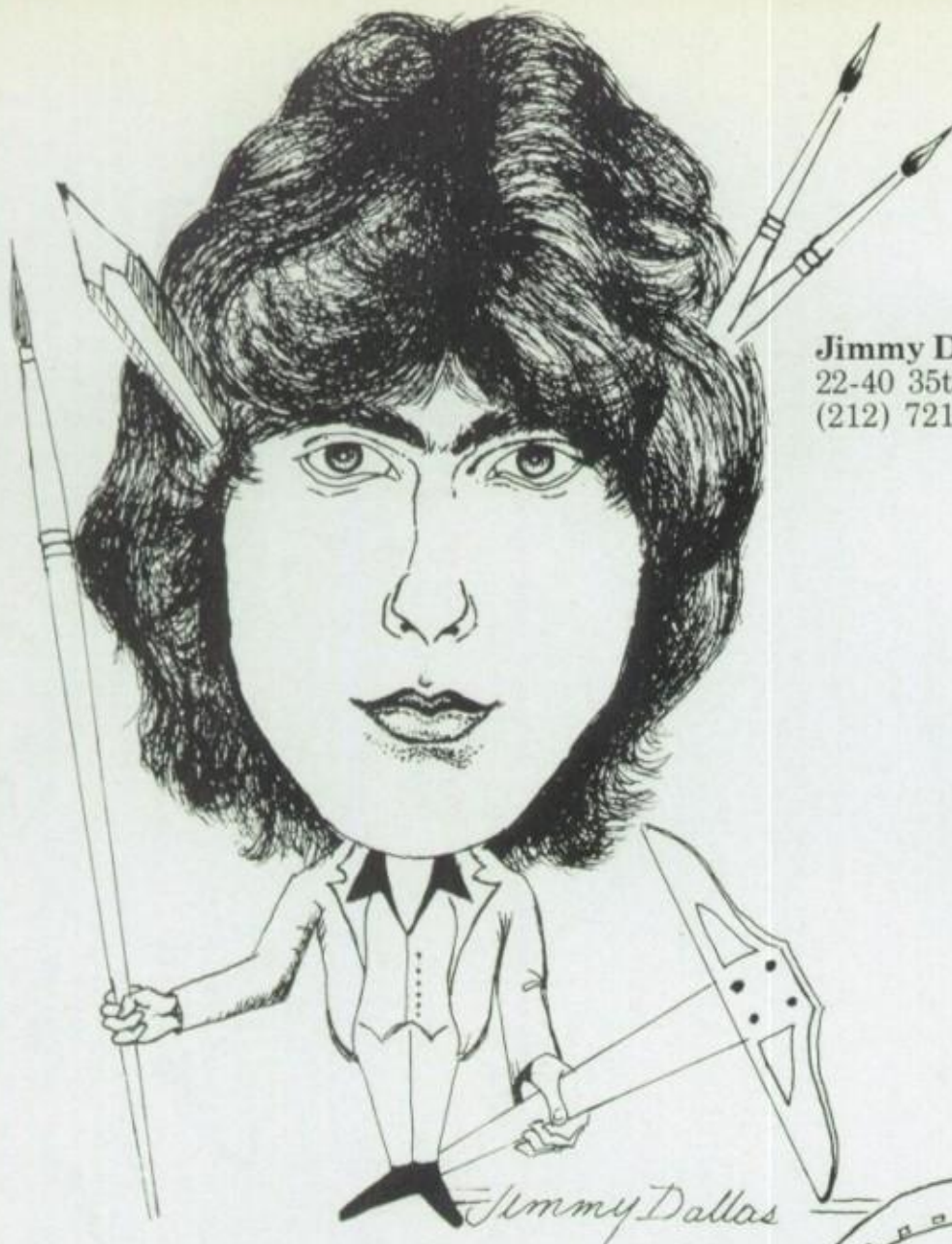


Dale G. Stephens / Cartooning
1350 5th Avenue, New York 10026
(212) 876-0738



Allan M. Sanchez / Animation
65 Mewok Way, Mill Valley, Cal. 94941

George R. Farro / Animation
441 East 187th Street, Bronx, N.Y. 10458
(212) 933-8304



Jimmy Dallas / Animation
 22-40 35th Street, Astoria, N.Y. 11105
 (212) 721-0018

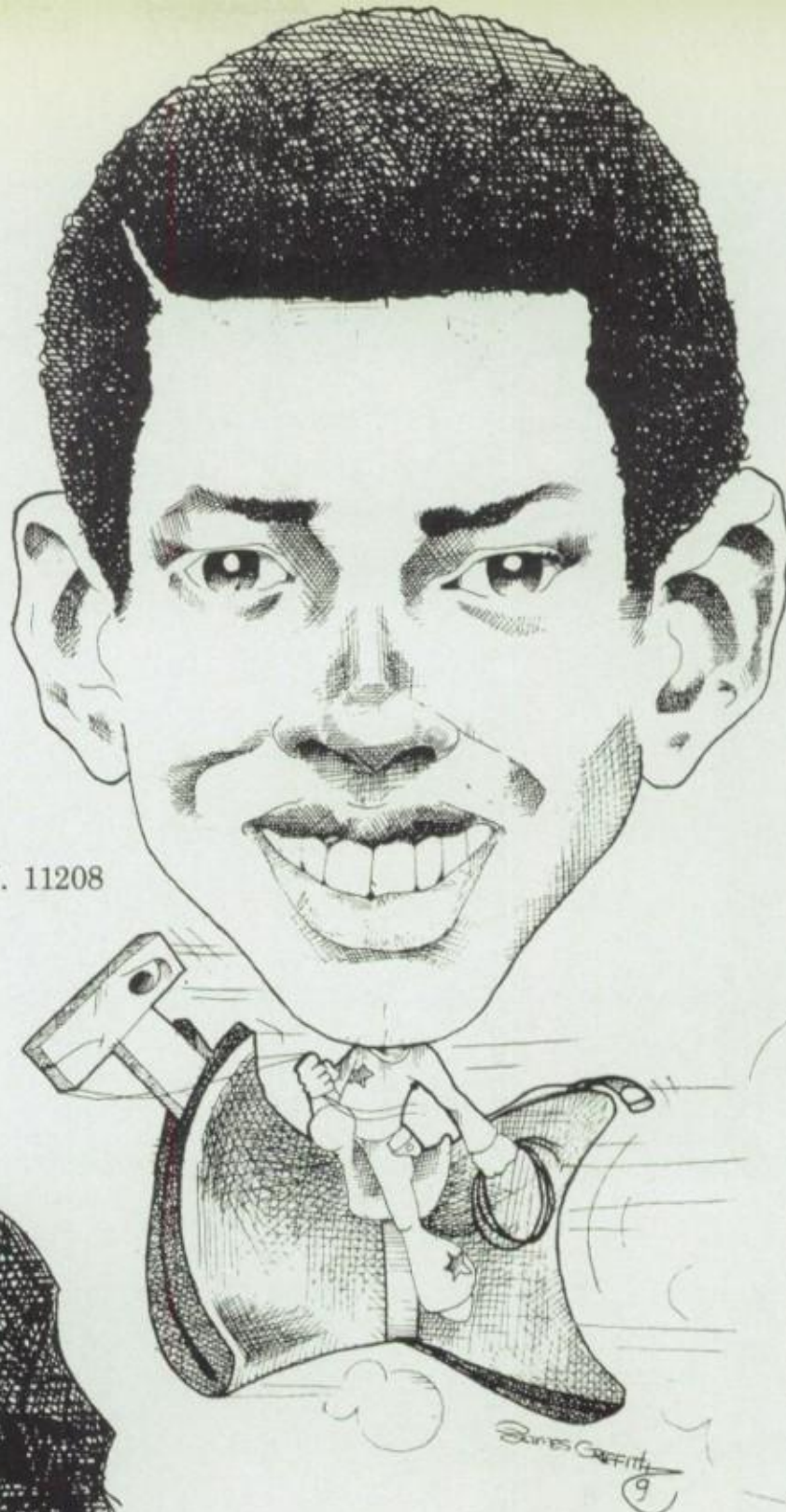


Ginyard P. Vails / Cartooning
 636 West 174th Street, New York 10033
 (212) 923-4241

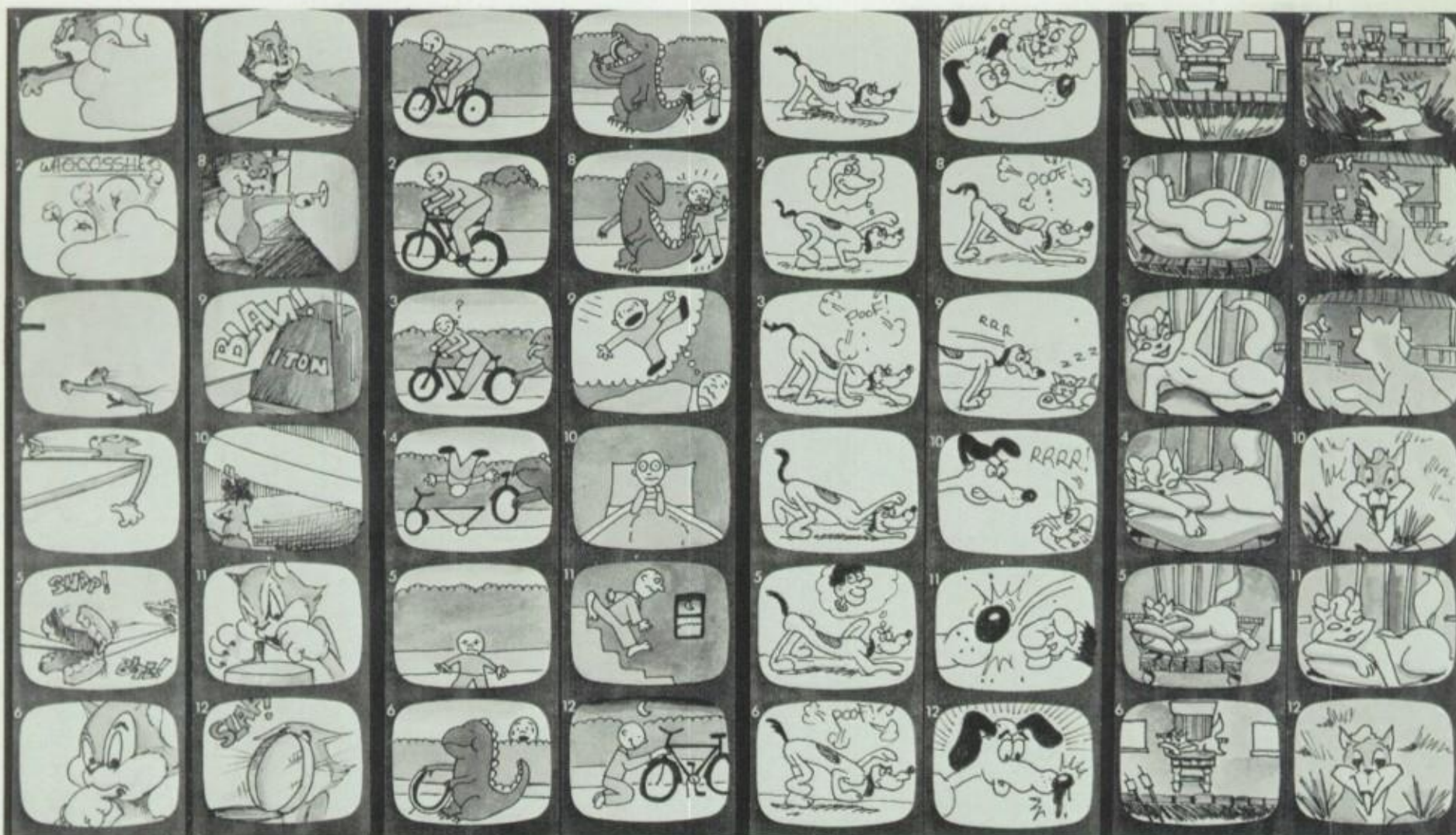


Roland F. Wall / Animation
 509 West 121st Street, New York 10027
 (212) 678-3606

James A. Griffith / Animation
 385 Fountain Avenue, Brooklyn, N.Y. 11208
 (212) 647-0545



Orlando Rosado / Animation
 405 Grier Avenue, Elizabeth, N.J. 07202
 (201) 351-1385

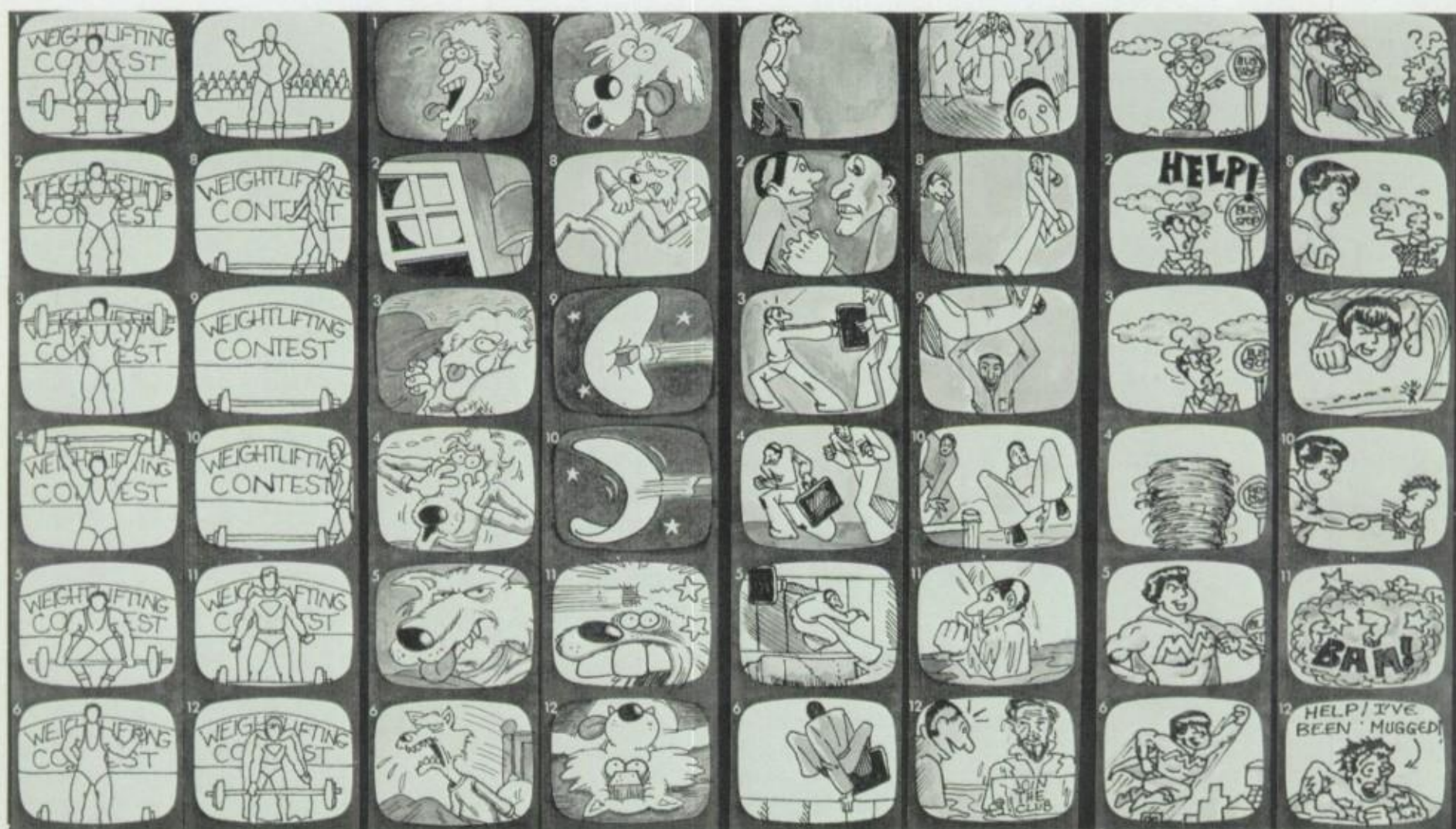


Carlos M. Baeza

Toinette A. Goodman

Alfred Cardin

Charles Medina

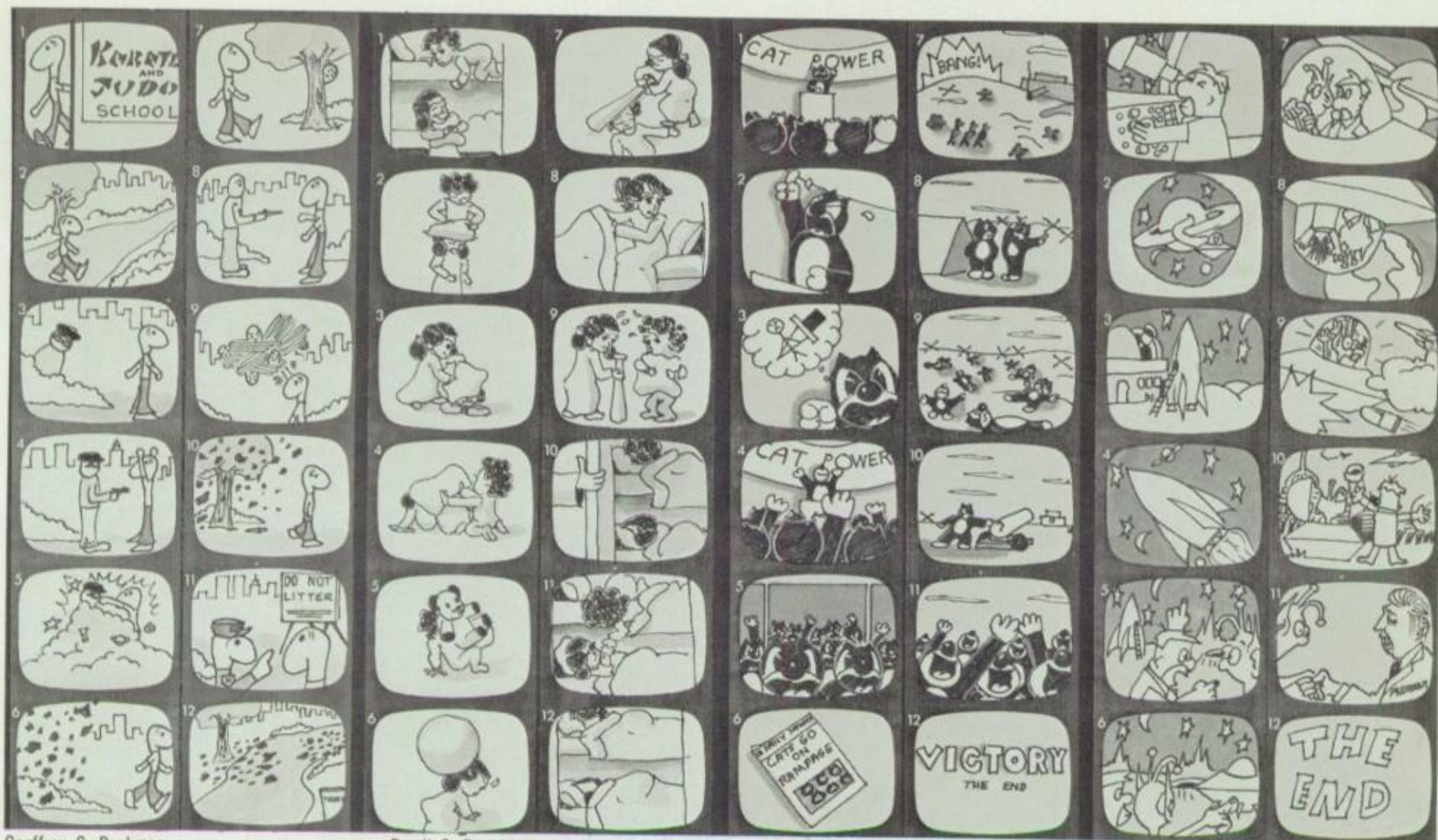


Andy W. Lebron

Donald P. Jefferes

James O. Brown

Saul Sanchez

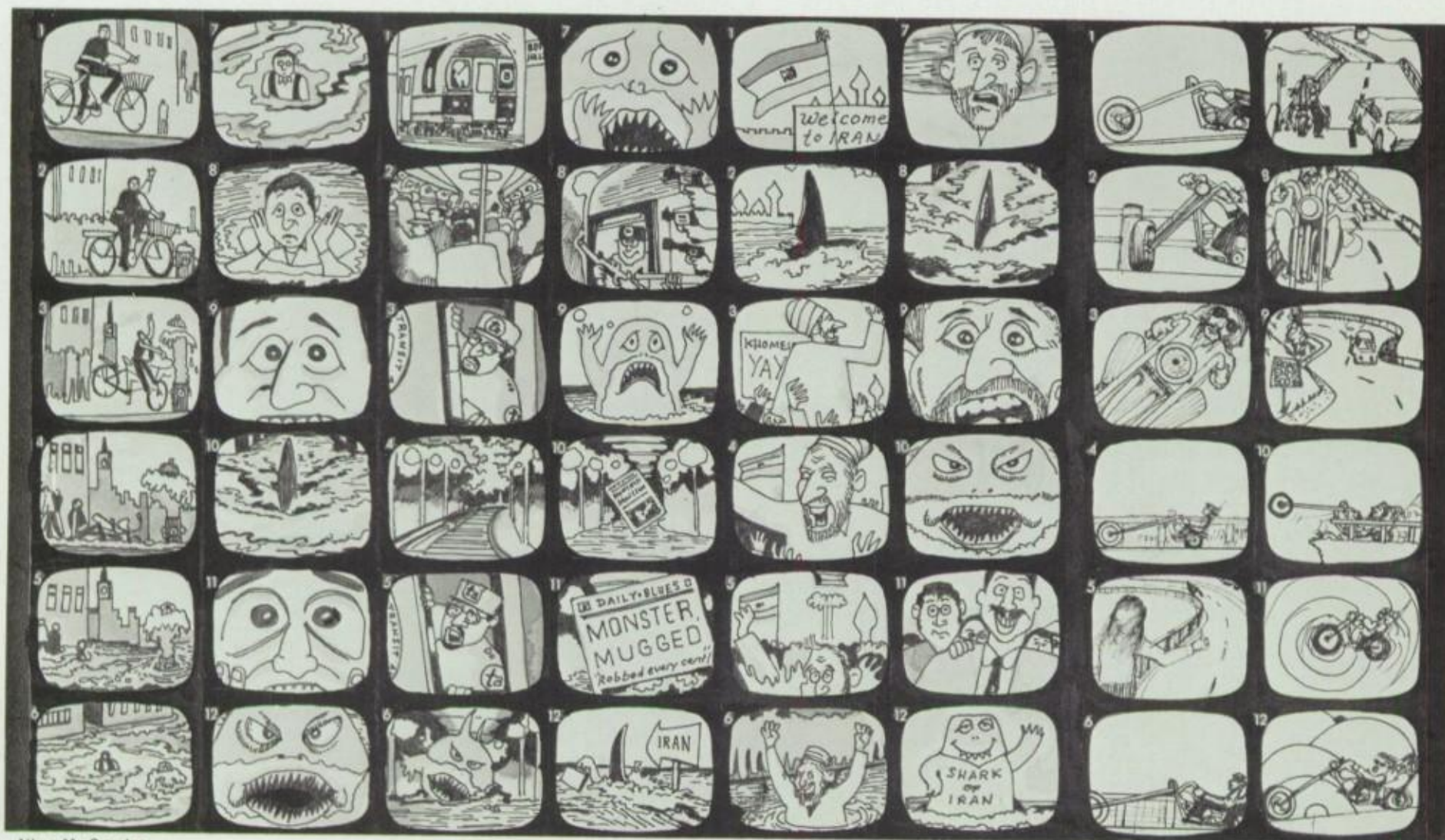


Geoffrey S. Peckman

Randi S. Boothe

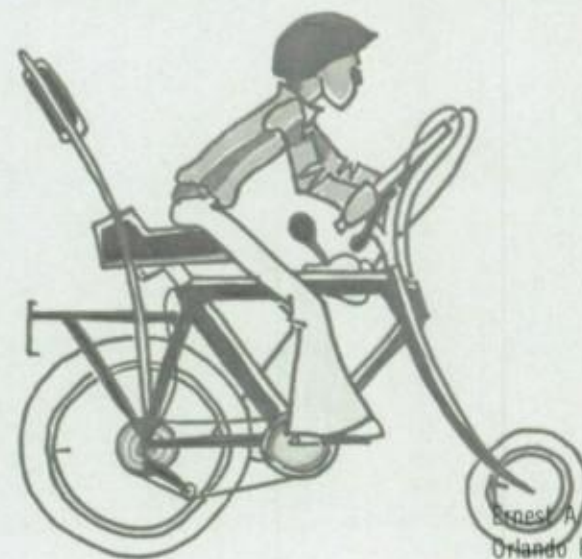
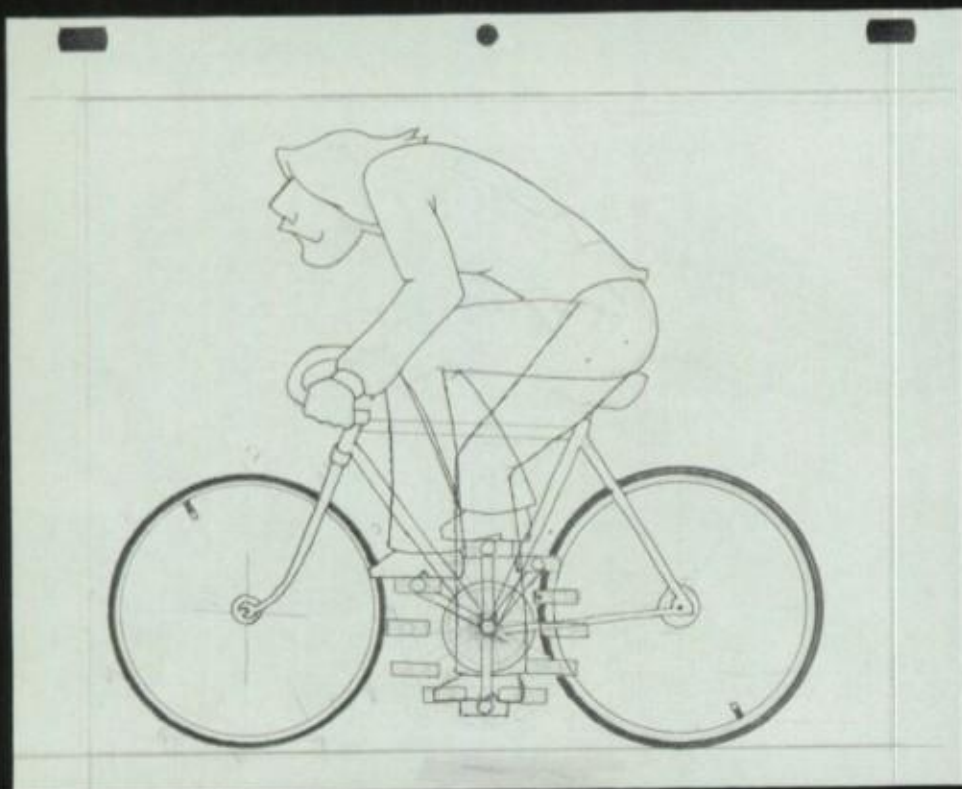
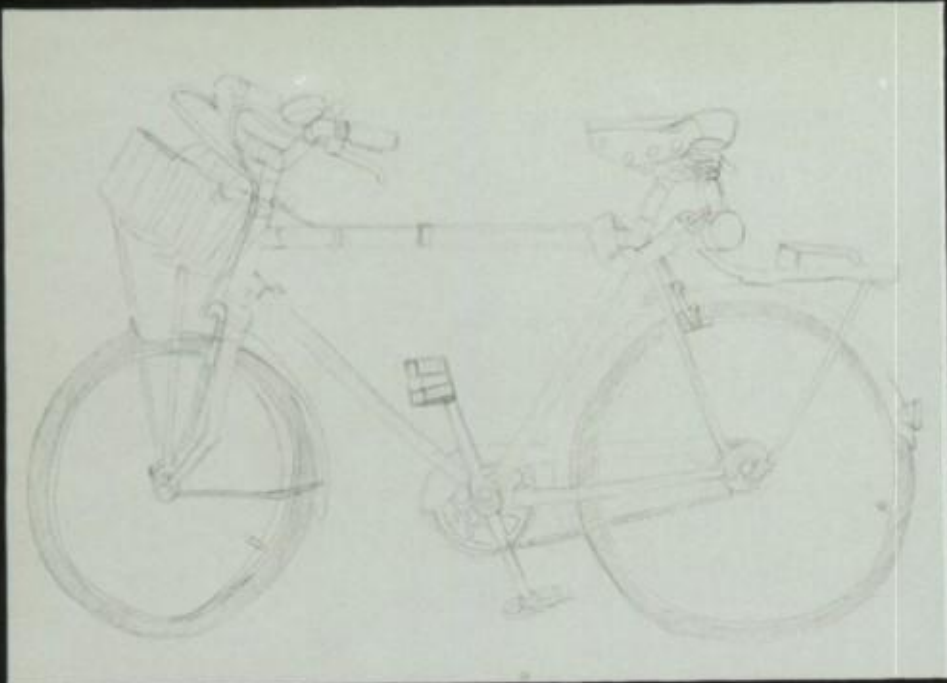
Daniel M. Banic

Matthew J. Carroll



Allan M. Sanchez

Jamil J. Morrar



Ernest A. Hernandez
Orlando Rosado
Dale G. Stephens
Alfred Cardin
Ryan Spells

James A. Griffith

Cartooning

Cartooning: . . . Drawings that are often symbolic and usually intended as humor, satire, or comment on public and political matters. —Webster



OTO: AMY LEVY

The students' common bond is the love of satirical drawings. They produce unique and humorous illustrations, revealing insights on a variety of social situations.

Many aspire to fill the shoes of famous artists like Frank Frazetta, Neal Adams and Frank Brunner. But the road to success is loaded with disappointments and fresh starts.

If we at Art and Design help them to come to grips with reality and develop a sense of professionalism, who knows whose drawings will appear in print before long. Stanley Ray

Charles Ferguson
Teacher of Cartooning



Andre Violenus / Cartooning
970 Eastern Parkway, Brooklyn, N.Y. 11213
(212) 778-7118



Mark A. DeGross / Cartooning
395 Fountain Avenue, Brooklyn, N.Y. 11208
(212) 827-0078



Tyrone Johnson / Cartooning
64 Hart Street, Brooklyn, N.Y. 11206
(212) 522-1792



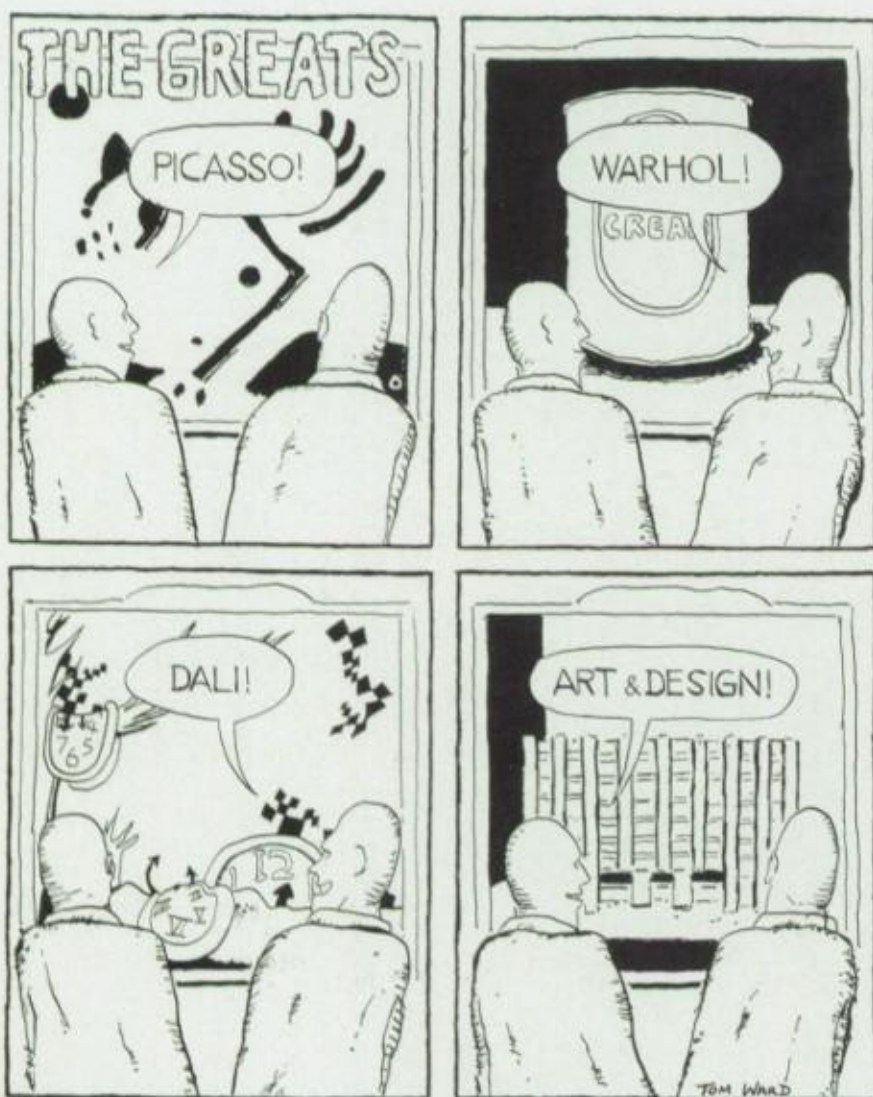
Roger G. McCloud / Cartooning
2780 86th Street, Brooklyn, N.Y. 11223
(212) 996-9661



William M. Slavicek / Cartooning
130-18 117th Street, Ozone Park, N.Y. 11420
(212) 845-4221



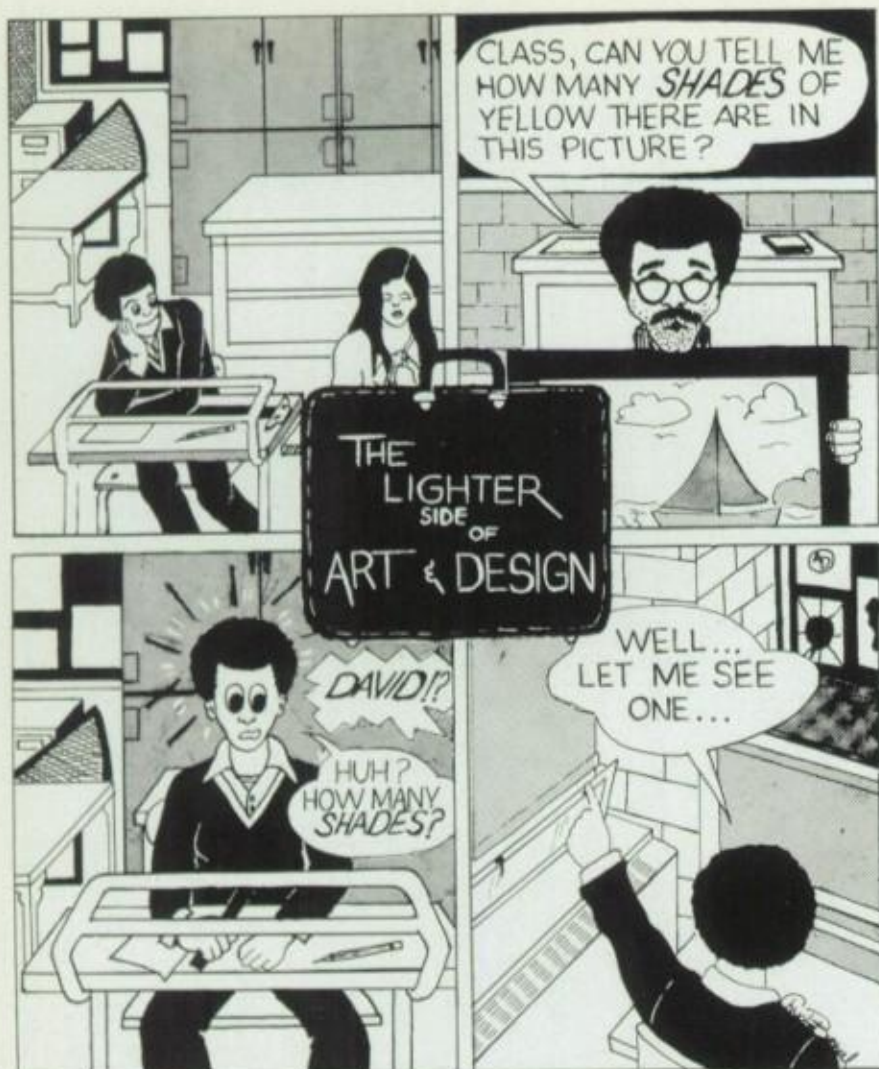
Yvonne F. Smith / Cartooning
5900 Arlington Avenue, Bronx, N.Y. 10471
(212) 549-4353



Thomas J. Ward / Cartooning
885 3rd Avenue, New York 10022
(212) 758-3539



James J. Palmiotti / Cartooning
3318 Avenue J, Brooklyn, N.Y. 11210
(212) 252-3096



Christine Burrell / Cartooning
712 Saint Ouen Street, Bronx, N.Y. 10470
(212) 994-2128

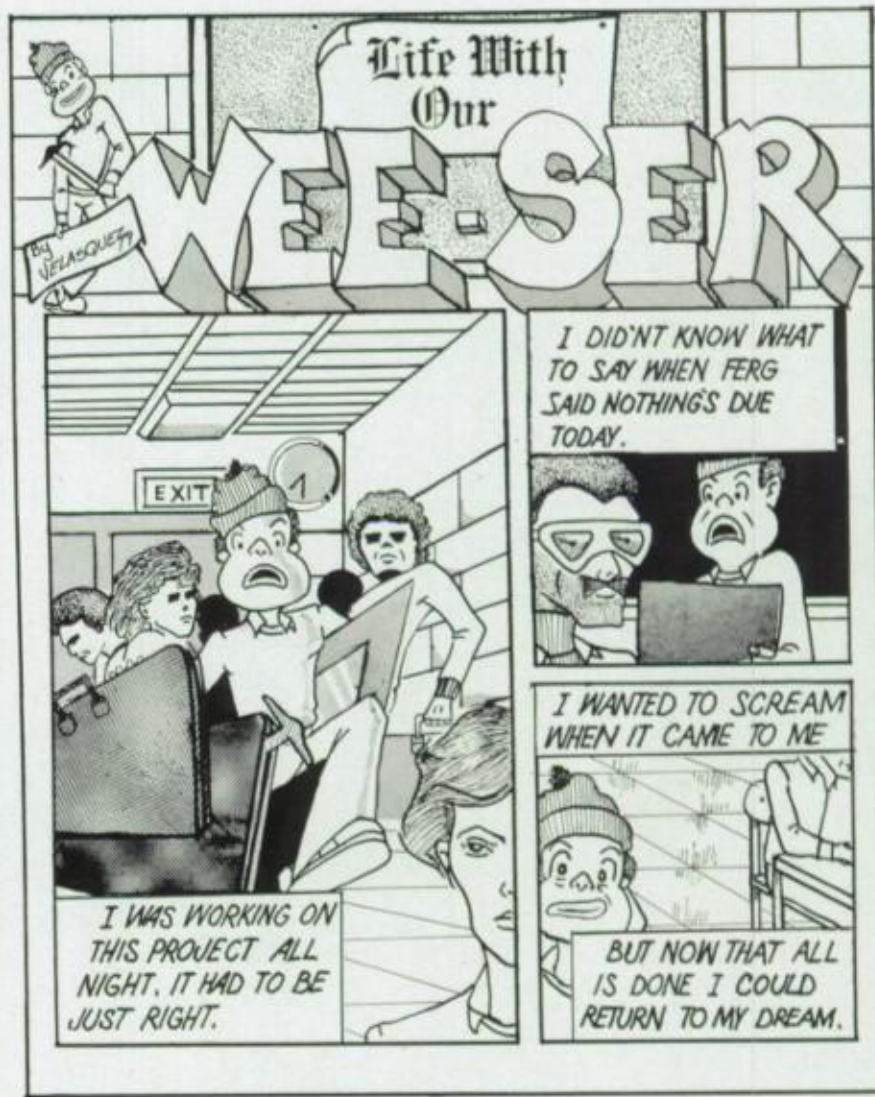
GREG... BY RICHARD L. ROACH



Richard L. Roach / Cartooning
40-01 69th Street, Woodside, N.Y. 11377
(212) 424-5943



Daniel Lopez / Cartooning
323 Bedford Avenue, Brooklyn, N.Y. 11211
(212) 782-4077



Eric S. Velasquez / Cartooning
226 West 113th Street, New York 10026
(212) 866-2209



Christian G. DeMesones / Cartooning
421 50th Street, Brooklyn, N.Y. 11220
(212) 492-9410



Anthony A. Hayward / Cartooning
2979 8th Avenue, New York 10039
(212) 926-9635

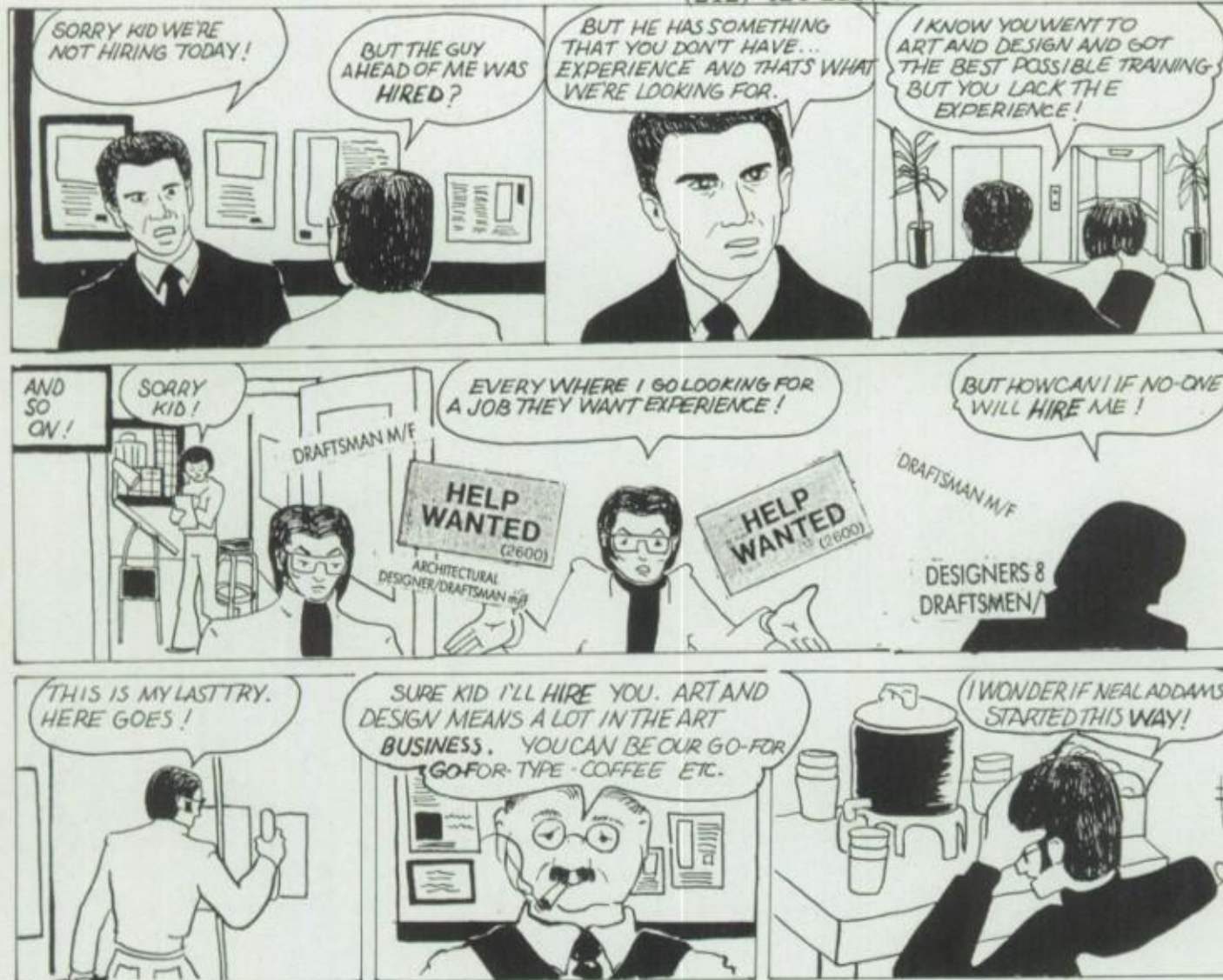


Marcos Carrero / Cartooning
23 Adler Place, Brooklyn, N.Y. 11208
(212) 827-0116



Kalvin Campbell / Cartooning
148-04 90th Avenue, Jamaica, N.Y. 11435
(212) 523-6570

James L. Nathan / Cartooning
98-04 98th Street, Elmhurst, N.Y. 11369
(212) 424-2187



Ricky Lugo / Cartooning

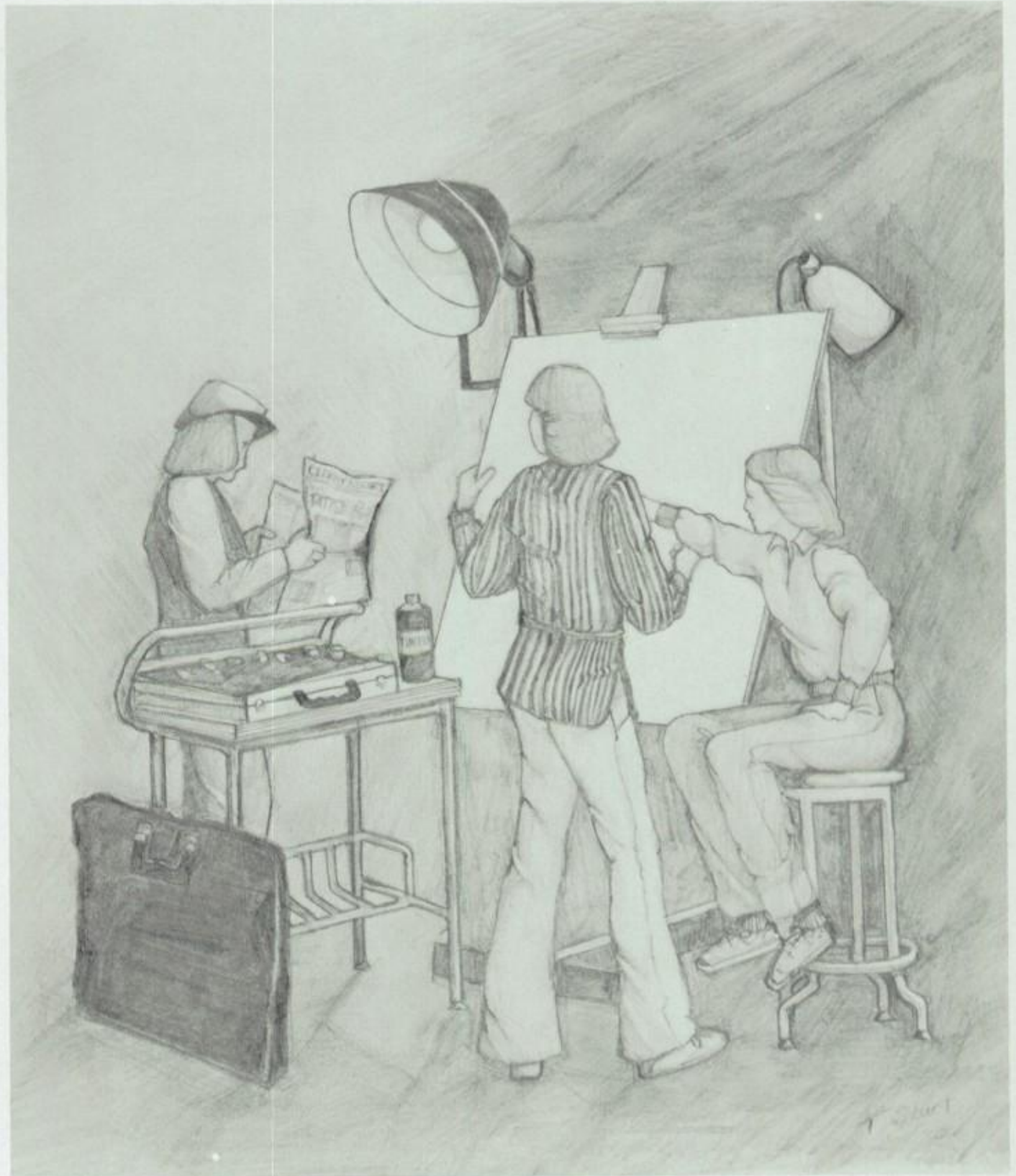


Leonard Armstrong / Cartooning
565 Bristol Street, Brooklyn, N.Y. 11212
(212) 342-0355



Oil Painting

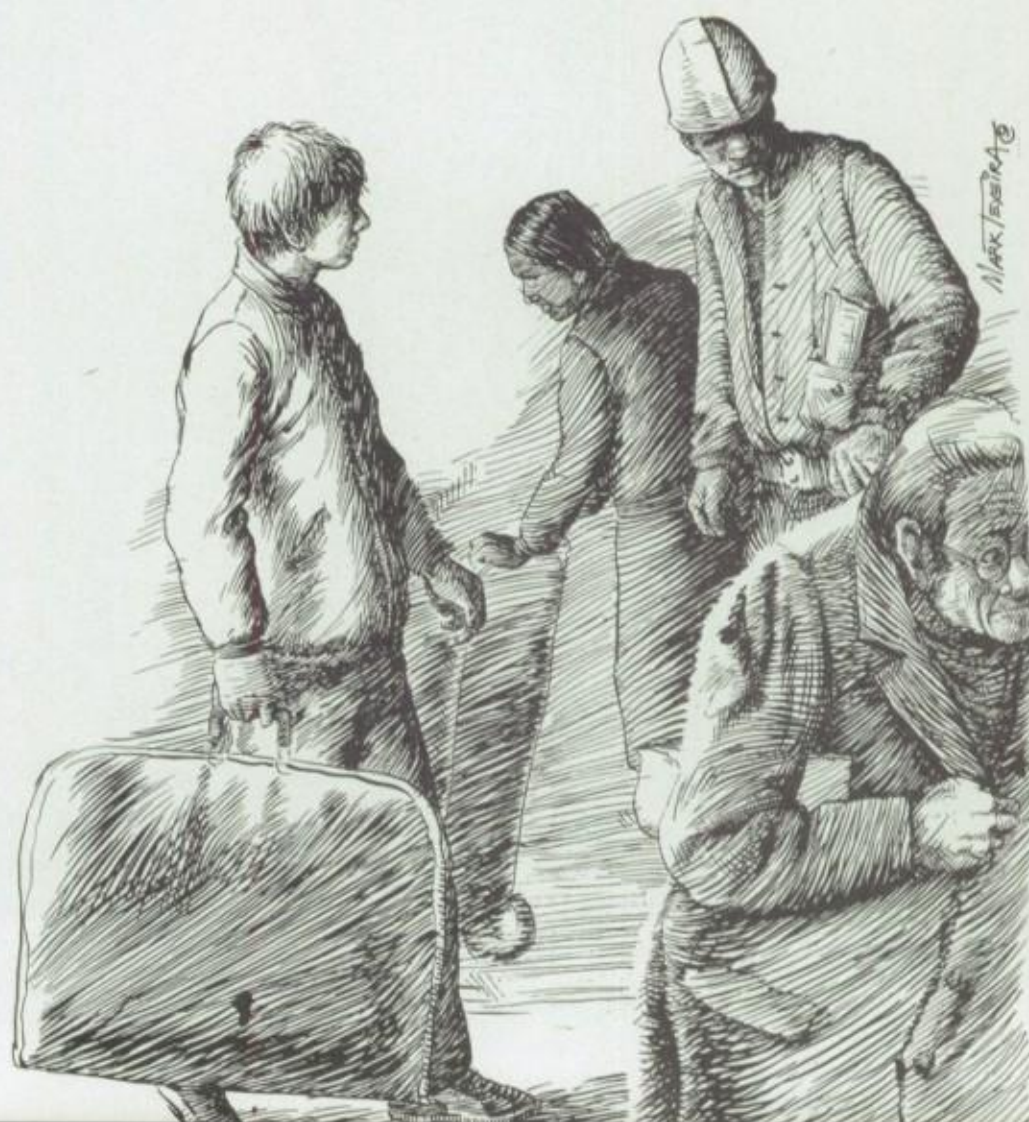
Arthur A. Benson / Advertising Art
199 Ashland Place, Brooklyn, N.Y. 11217
(212) 858-5716



Theresa A. Sturt / Illustration
58 Gotham Avenue.
Brooklyn, N.Y. 11229
(212) 648-1307



Darryl Johnson / Illustration
 65 Tompkins Avenue, Brooklyn, N.Y. 11206
 (212) 782-6668



Mark Texeira / Illustration
 2335 Valentine Avenue, Bronx, N.Y. 10458
 (212) 365-9567



MinJin Kung / Illustration
83-04 160th Avenue, Howard Beach, N.Y. 11414
(212) 843-4309



Anna B. Palazzo / Illustration
54-12 Springfield Boulevard, Bayside, N.Y. 11364
(212) 428-0258

Darryl S. Zudeck / Illustration
35 West 92nd, New York 10025
(212) 663-9454



Amy Vennema / Illustration
265 West 11th Street, New York 10014
(212) 242-4403



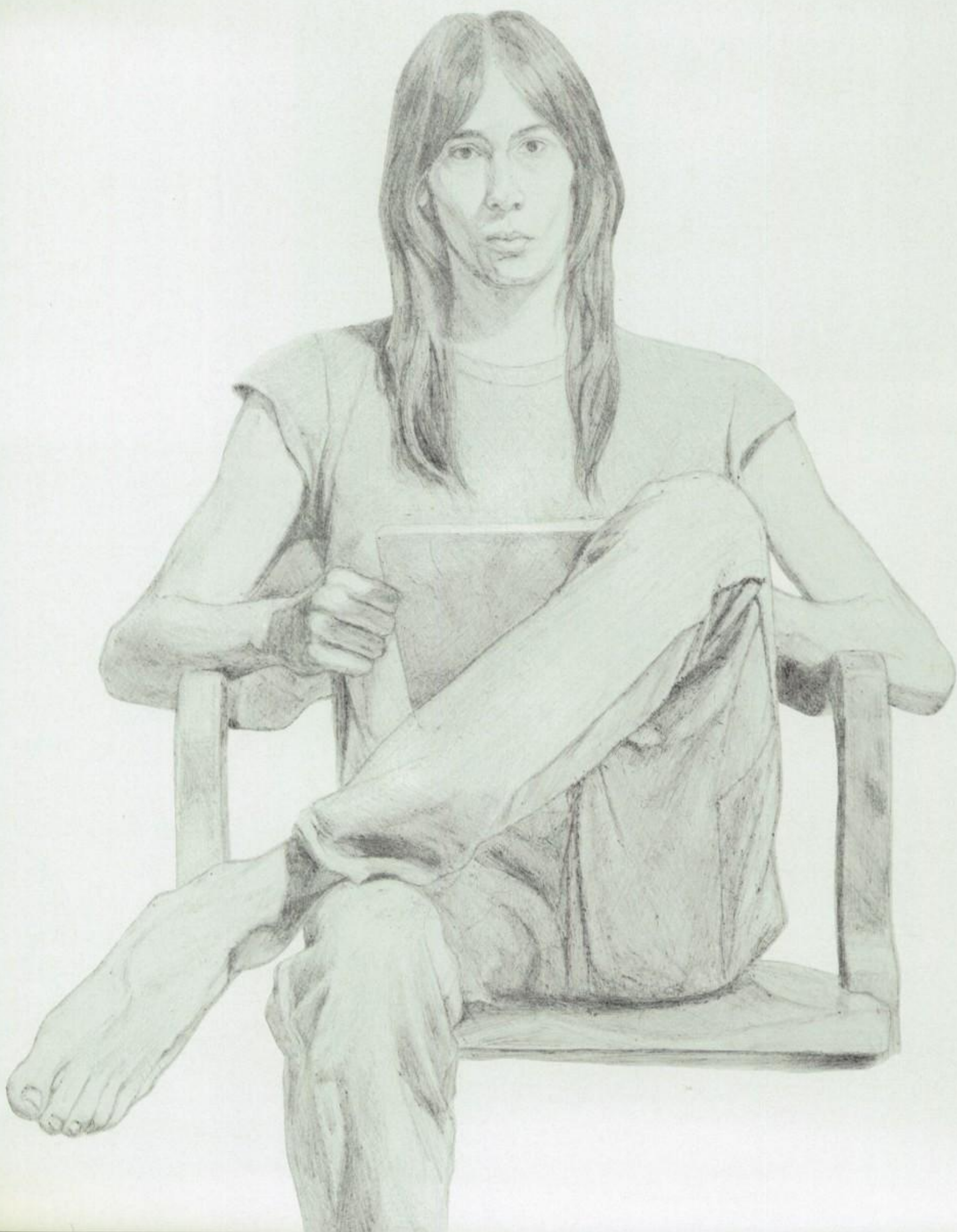
Garin J. Baker / Illustration
35 West 92nd Street, New York 10025
(212) 865-1975

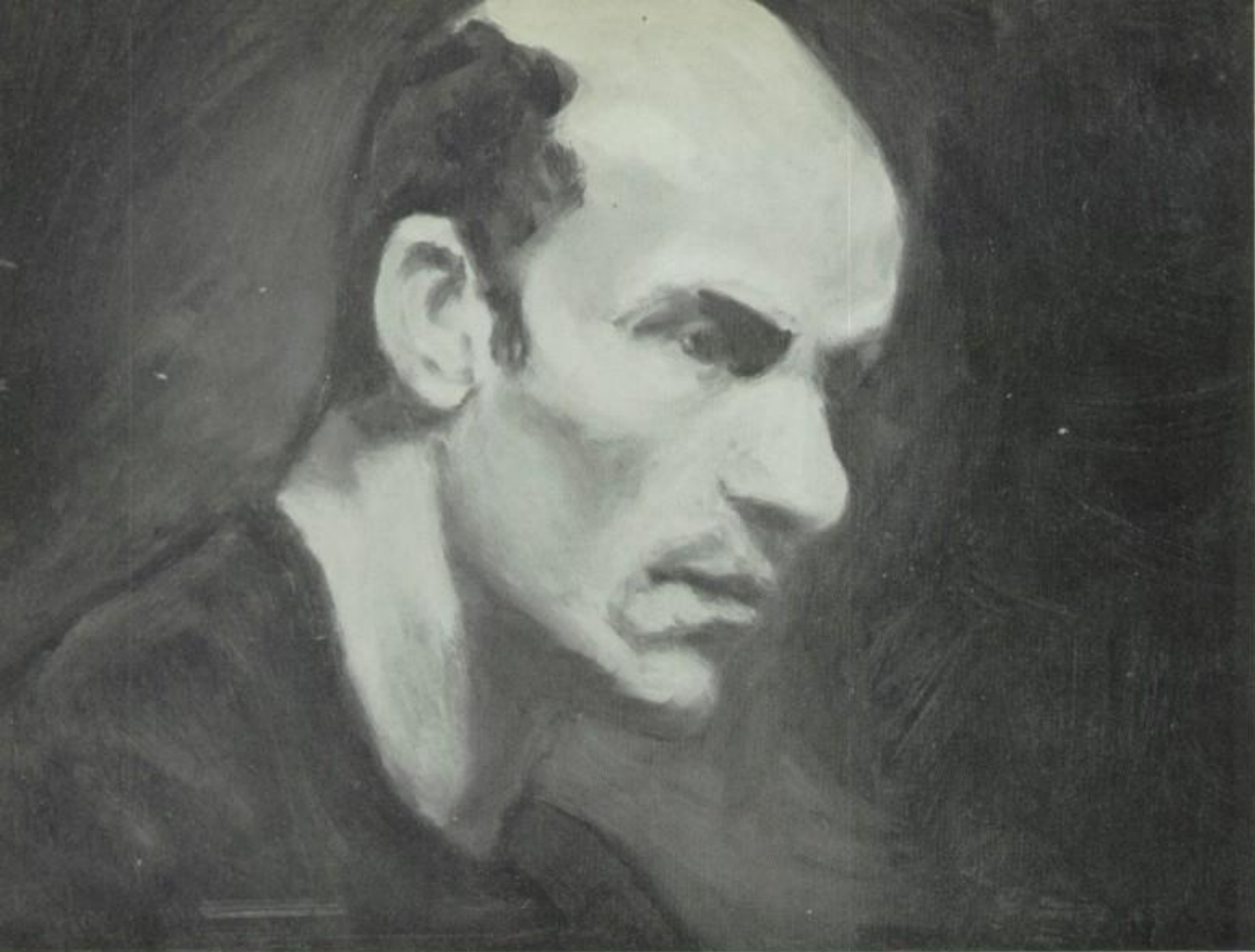




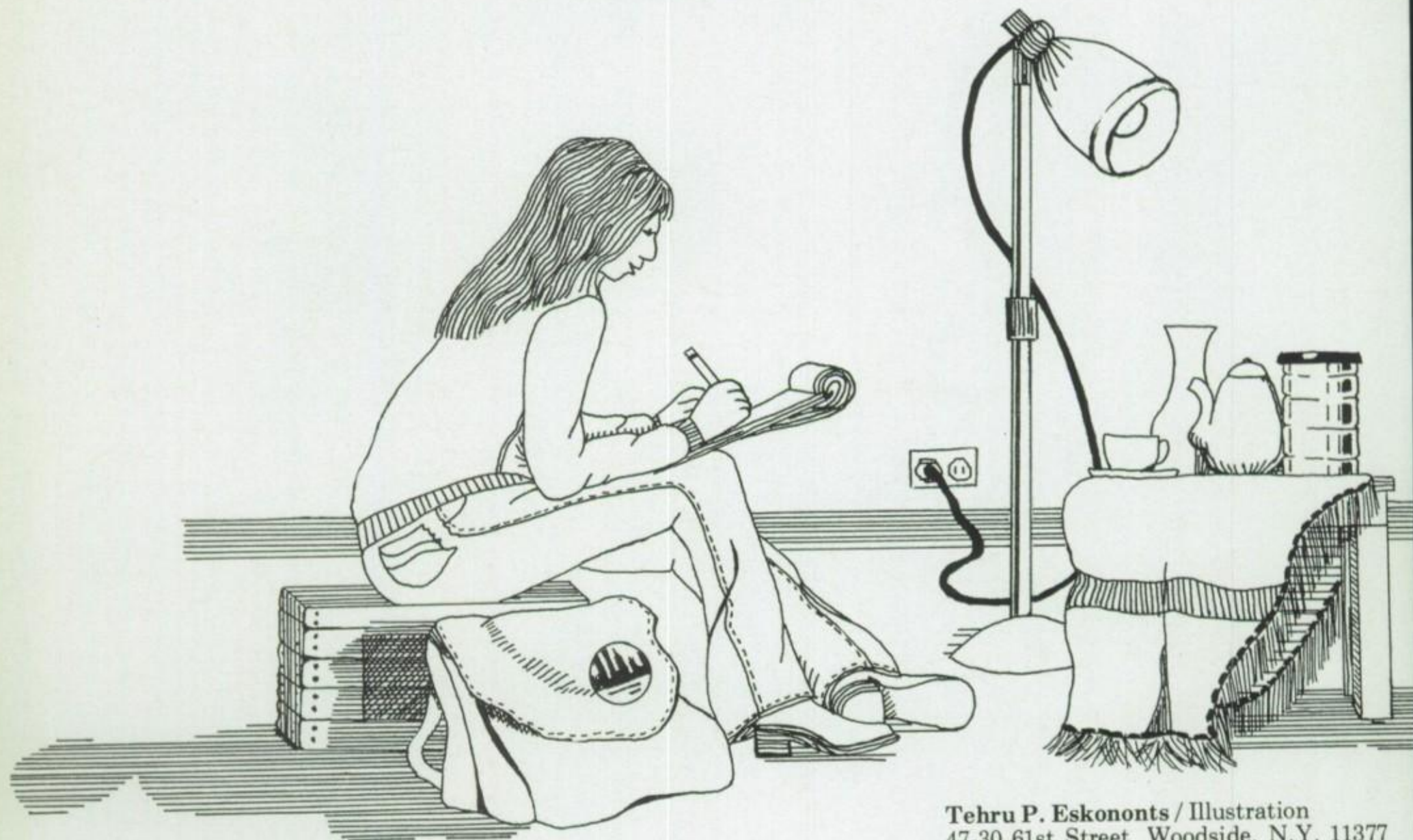
David Romanelli / Illustration

Gayong D. Gonzales / Illustration
1959 McGraw Avenue, Bronx, N.Y. 10462
(212) 822-0119





John Lee / Illustration
 324 East 108th Street, New York 10029
 (212) 369-5076



Tehru P. Eskononts / Illustration
 47-30 61st Street, Woodside, N.Y. 11377
 (212) 899-0419

Package Design



The Senior year in Package Design is essentially devoted to learning how to establish a corporate identity, — a family look — for a real or imaginary company or group.

This year we had the great good fortune of a composition sponsored by the Gillette Company, happily coinciding with our instructional objectives.

Briefly, participants were furnished three blank containers and the challenge to design a product line in three forms — aerosol-spray, roll-on and lotion-pump.

The following pages show the results, which everyone involved thought quite remarkable.

Incidentally, the prime mover of this event is one of our own former students, Robert Zaragoza, Design Director for Creative Marketing Services of the Gillette Company, Boston, Mass.

You'll find the winners in the color section on page 28. In a very real sense they are ALL winners, because everyone came to grips with the whole spectrum of visual appeal and identity: Name, graphics, color scheme and line-extension. Take a look!

Ed Dorée
Teacher of Package Design





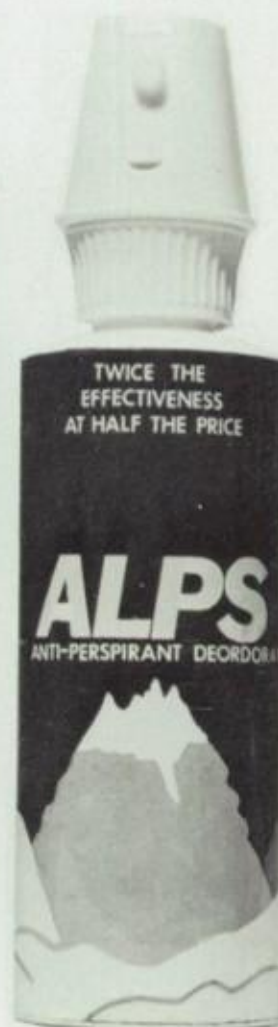
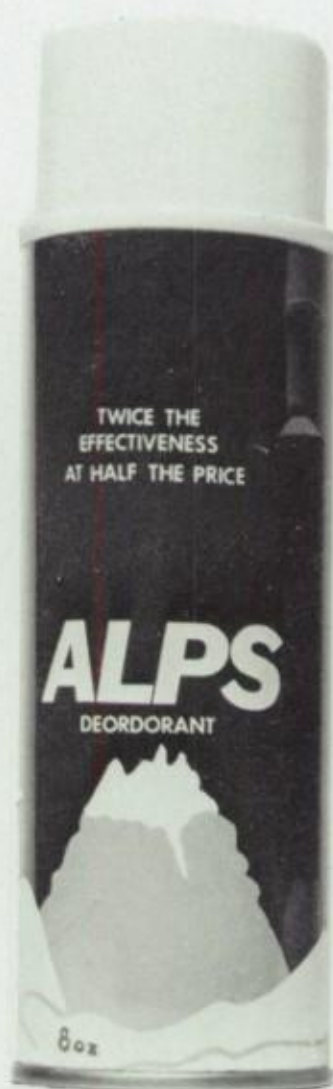
Patricia A. Marchese



Lyn B. Rubenstein



Roxanne Collymore



Linda Chin



Laurie M. Digilio



Ernest R. Camacho



Mary F. Pivetz



Anita Arocho



Andrea M. Parathyas



Diane B. Sisco



Adrienne R. Whaley



Christine A. Infranca



Candice L. Williams



Nancy B. Haber



Lisa A. Donnigi



Russell A. Miller



Julio L. Asencio



Janice Law



Patricia A. Miller



Walter M. Channell



elston O. Jones



Martin Moskowitz



Pamela M. Troutman



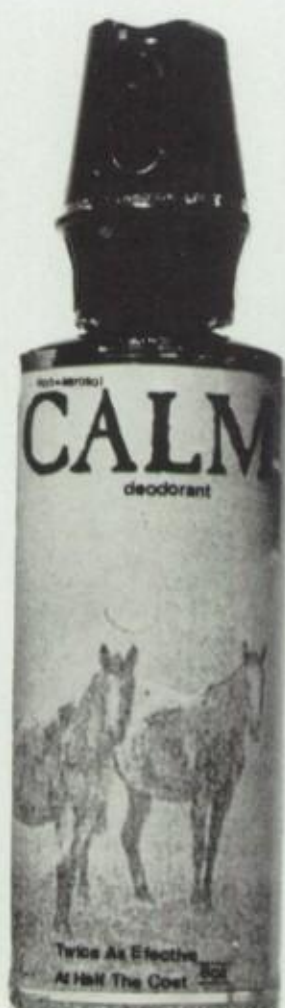
Kenneth Y. Eng



Janet M. Bolle



Chin L. Wang



Antoinette M. Freud



Daniel Del Valle



Adrienne Blount



Hugh Denning

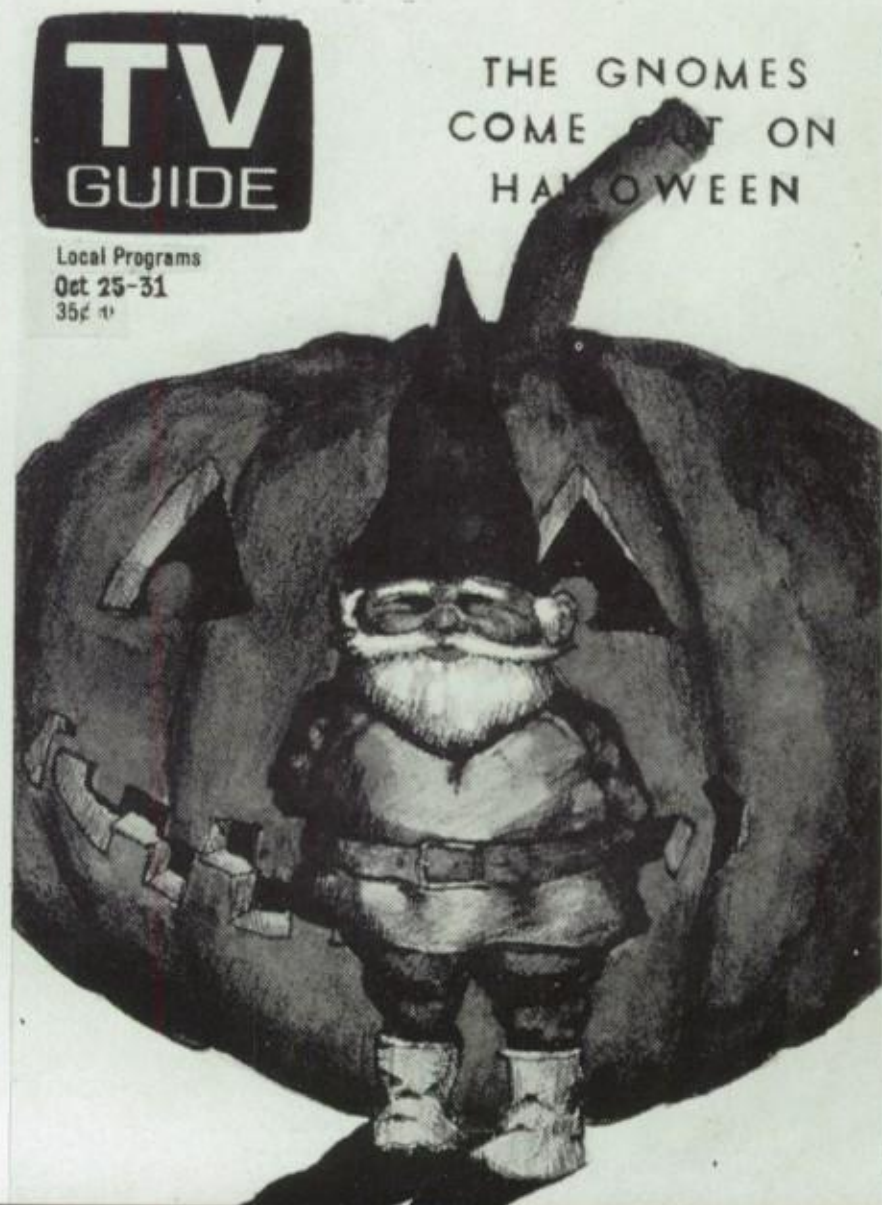
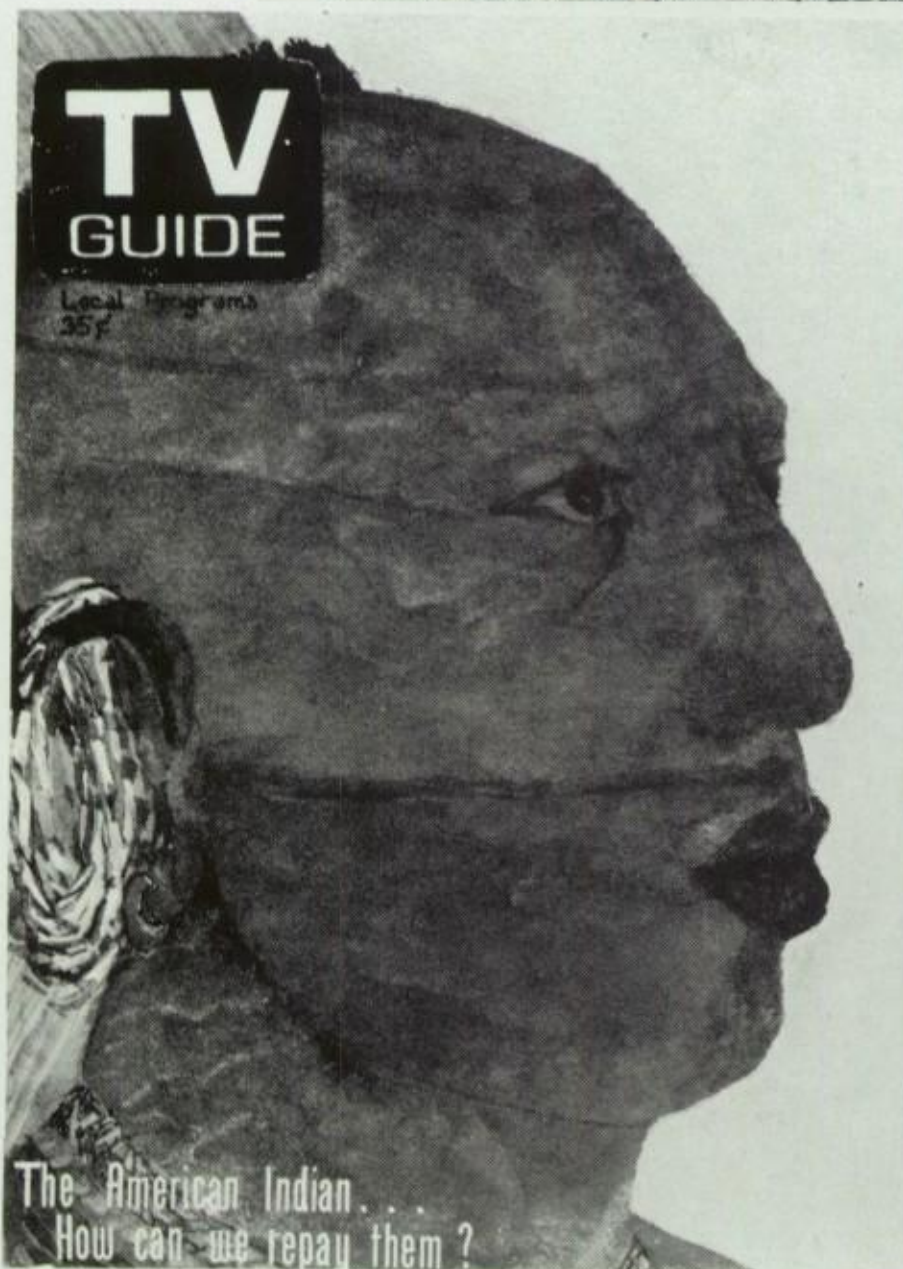
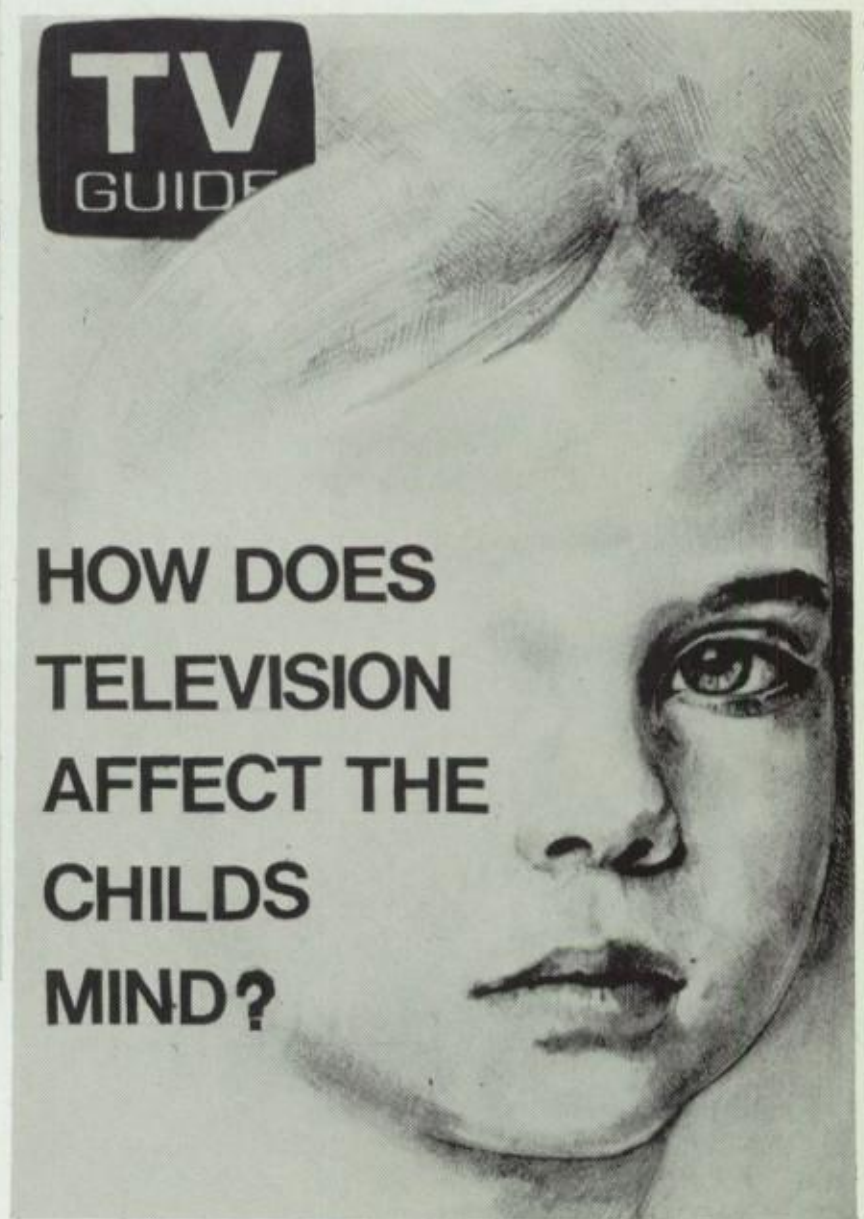
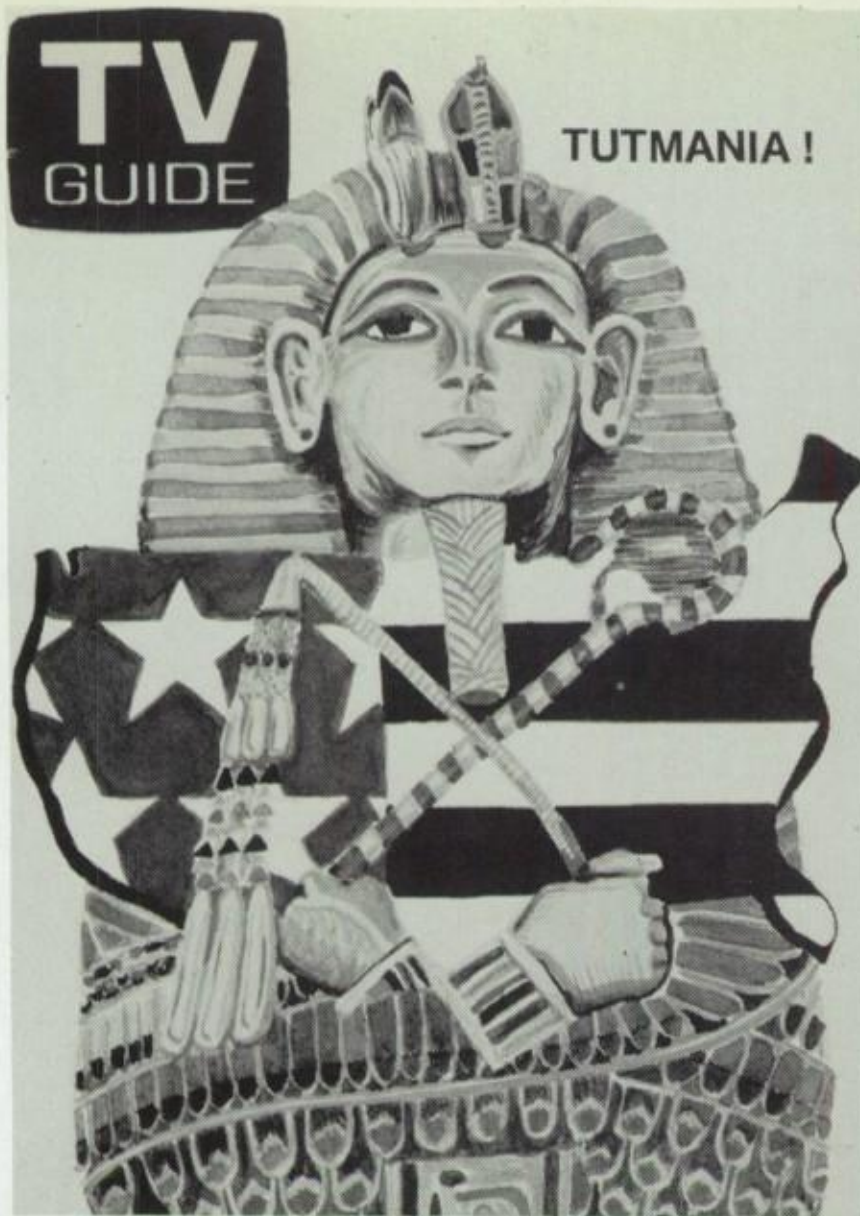
Graphic Design



The poster in advertising is primarily designed for people on the move. The techniques of modern advertising in the print medium have been continuously developed since the turn of the century. Advertising agencies have carefully studied how people 'see' and 'read' advertisements. Their research shows that advertisements are 'seen' by a majority of people but few read them all the way through. Most people are in too much of a hurry. They take in the headline and the illustrations in a glance and then go on to the next ad. What they retain is an overall *impression*. A well-designed poster therefore, creates a fast, favorable image through headline and illustration for the product or the organization footing the bill. What we have tried to do here is to catch the readers' attention by using the strongest possible combination of color and design.

Hilda Klyde
Teacher of Advertising Art







TV
GUIDE

What's new with
the SALT talks?

WINTER
RERUNS
BEGIN
THIS WEEK

TV
GUIDE

UNITED STATES
AND CHINA...
FRIENDS? .

TV
GUIDE

SUPER BOWL
XIII

TV
GUIDE

The Game we're
waiting for....

SUPER
BOWL
XIII

8

9

TV
GUIDE

AN INVITATION
TO MICKEY'S
PARTY...

50
BIRTHDAY!



13

TV
GUIDE

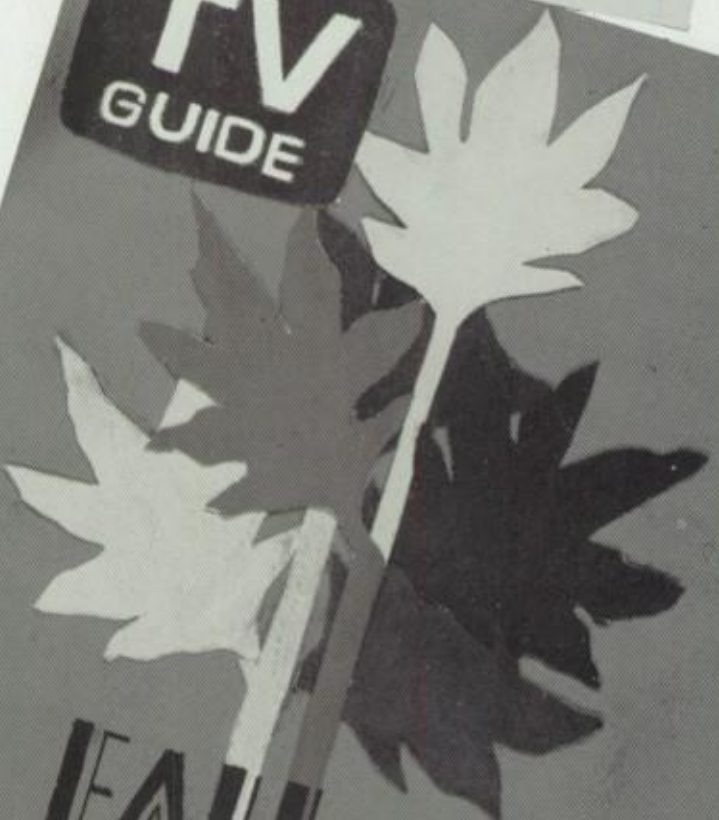
Local Programs
Jan 12-18
35¢

"**Superman**"
the movie
flies high



10

TV
GUIDE

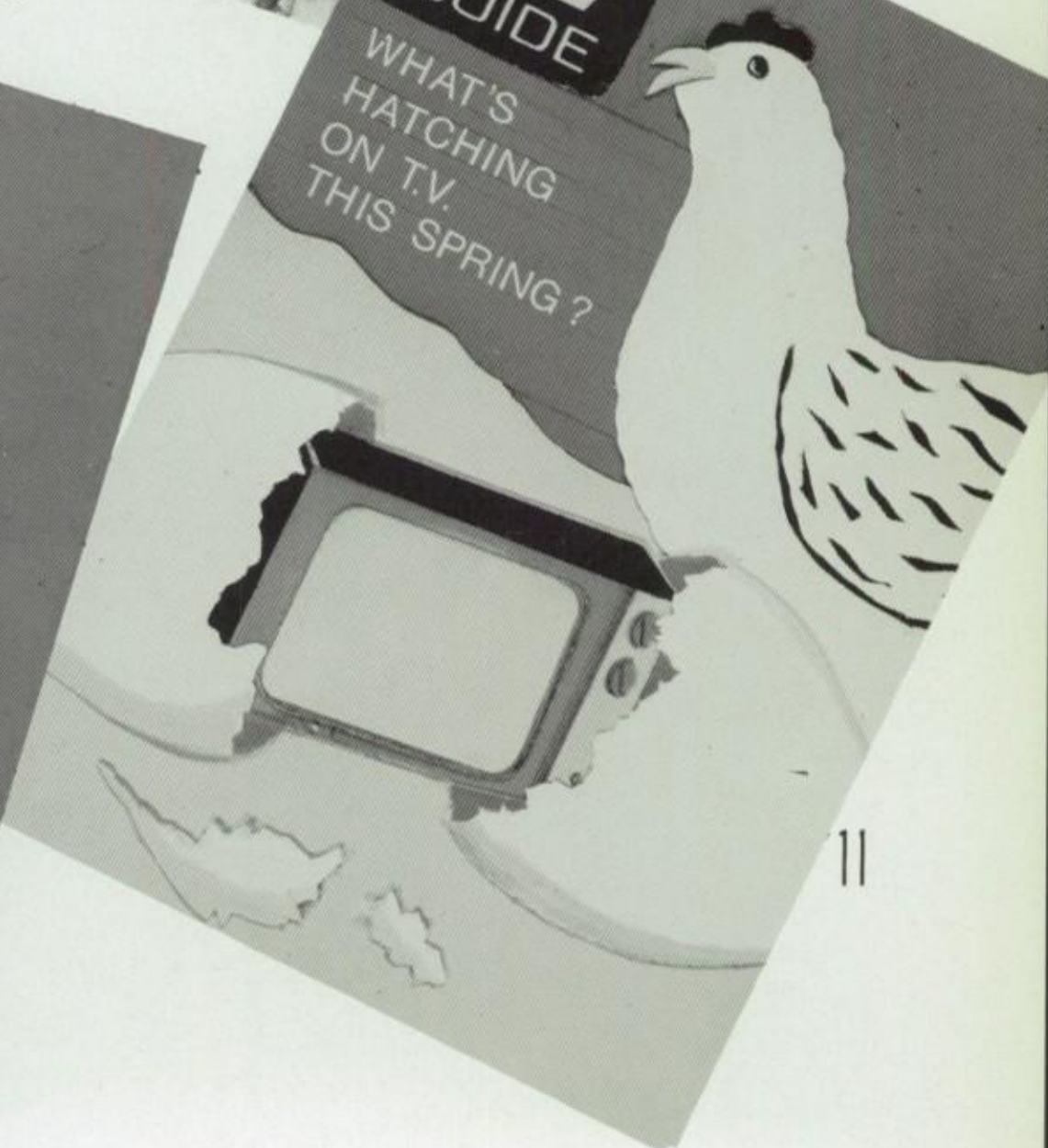


IF ALL
PRE-
VIEW

12

TV
GUIDE

WHAT'S
HATCHING
ON T.V.
THIS SPRING?



11



14



15

- 1 **Lai Hom** / Advertising Art
8712 Third Avenue, Brooklyn, N.Y. 11209
(212) 238-8407
- 2 **Deborah A. Bassino** / Illustration
20-45 28th Street, Astoria, N.Y. 11105
(212) 932-1979
- 3 **Serena Wider** / Illustration
148-09 Northern Boulevard, Flushing, N.Y. 11354
(212) 939-8549
- 4 **Elise I. Fried** / Advertising Art
200 Brighton Street, Brooklyn, N.Y. 11235
(212) 646-8907
- 5 **Mary D. Cassar** / Advertising Art
33-48 75th Street, Jackson Heights, N.Y. 11372
(212) 424-9228
- 6 **Anestis Hairatidis** / Advertising Art
320 West 30th Street, New York 10001
(212) 239-8014
- 7 **Dennis J. Bryant** / Illustration
201 West 93rd Street, New York 10025
(212) 666-3641
- 8 **Ricky Sethiadi** / Advertising Art
44-60 64th Street, Woodside, N.Y. 11377
(212) 457-6529
- 9 **Christopher Ng** / Advertising Art
20 Confucius Plaza, New York 10002
(212) 925-1782
- 10 **Lamont Miller** / Animation
1050 Anderson Avenue, Bronx, N.Y. 10452
(212) 681-4746
- 11 **Stephanie Aaron** / Advertising Art
1037 51st Street, Brooklyn, N.Y. 11219
(212) 853-9886
- 12 **Maureen K. Albrecht** / Advertising Art
158-19 85th Street, Howard Beach, N.Y. 11414
(212) 641-0336
- 13 **David M. Wilson** / Advertising Art
119-14 202nd Street, St. Albans, N.Y. 11412
(212) 341-1897
- 14 **Deborah A. Bassino** / Illustration
20-45 28th Street, Astoria, N.Y. 11105
(212) 932-1979
- 15 **Christophér Ng** / Advertising Art
20 Confucius Plaza, New York 10002
(212) 925-1782

Illustration

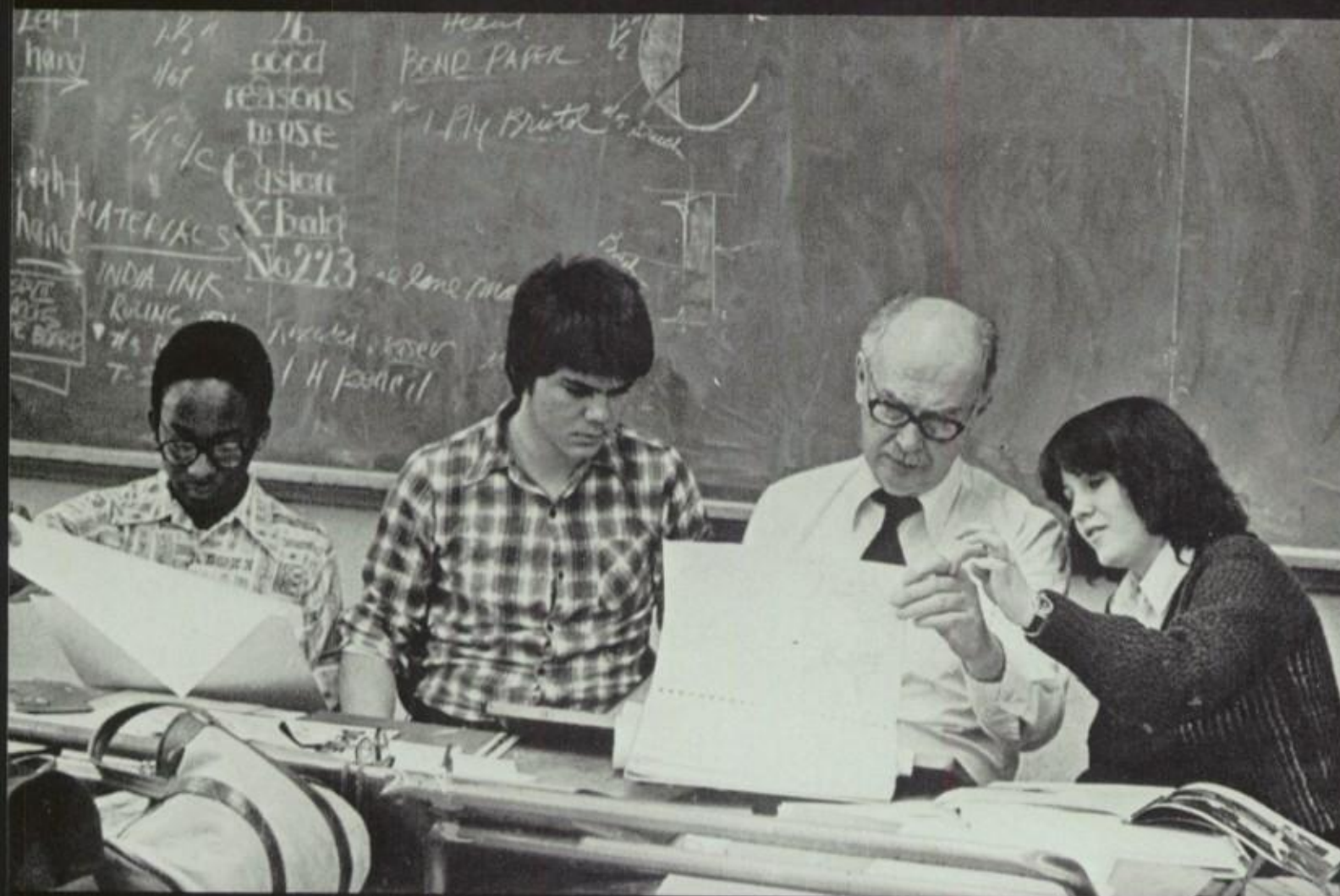


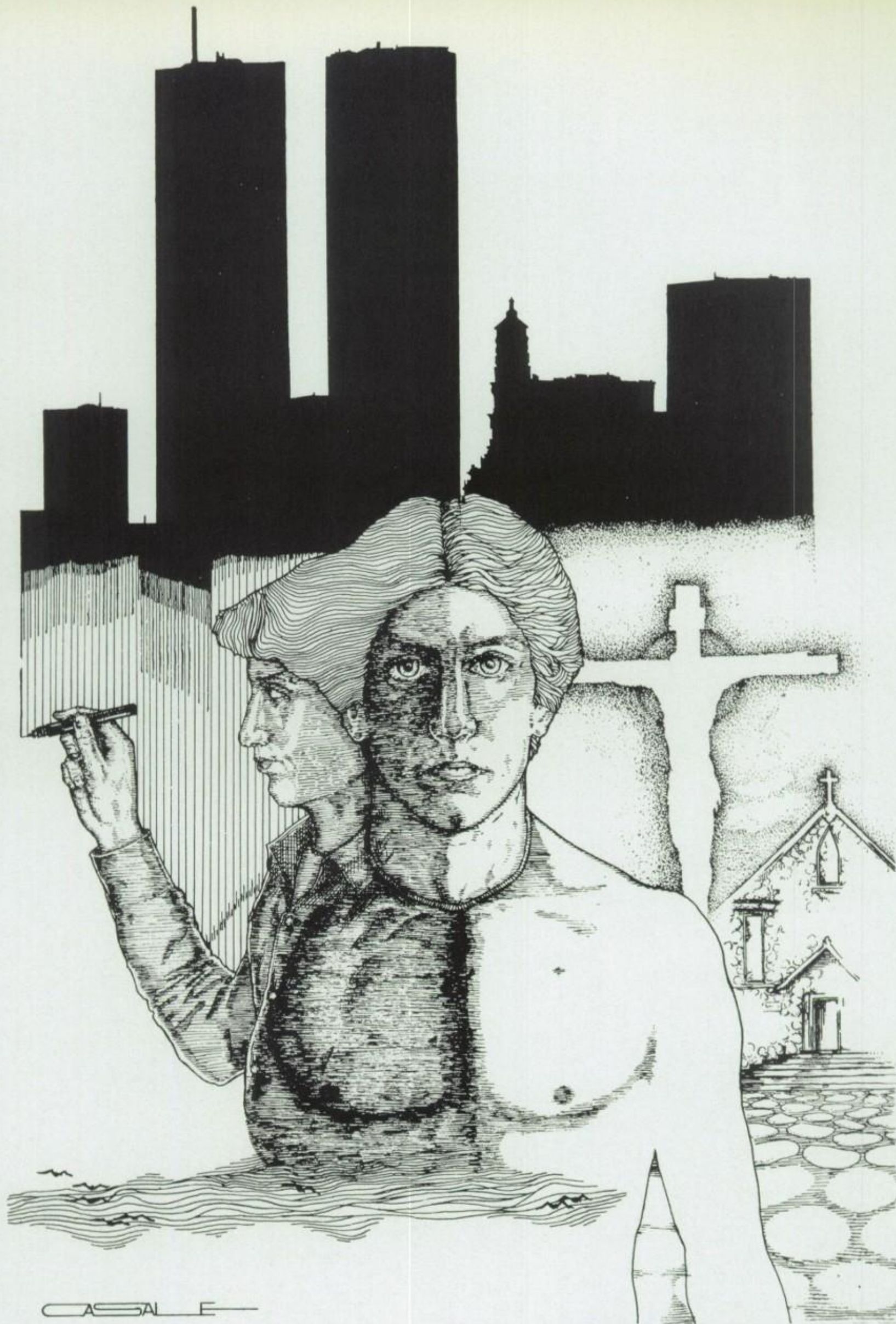
PHOTO: AMY LEVY

The rapid technological and social progress of the past half-century have changed the role of the artist from story-teller to that of author, dramatizer and clarifier of ideas.

In recognizing this vastly expanded function, we sought to create styles and techniques for the expression of abstract ideas.

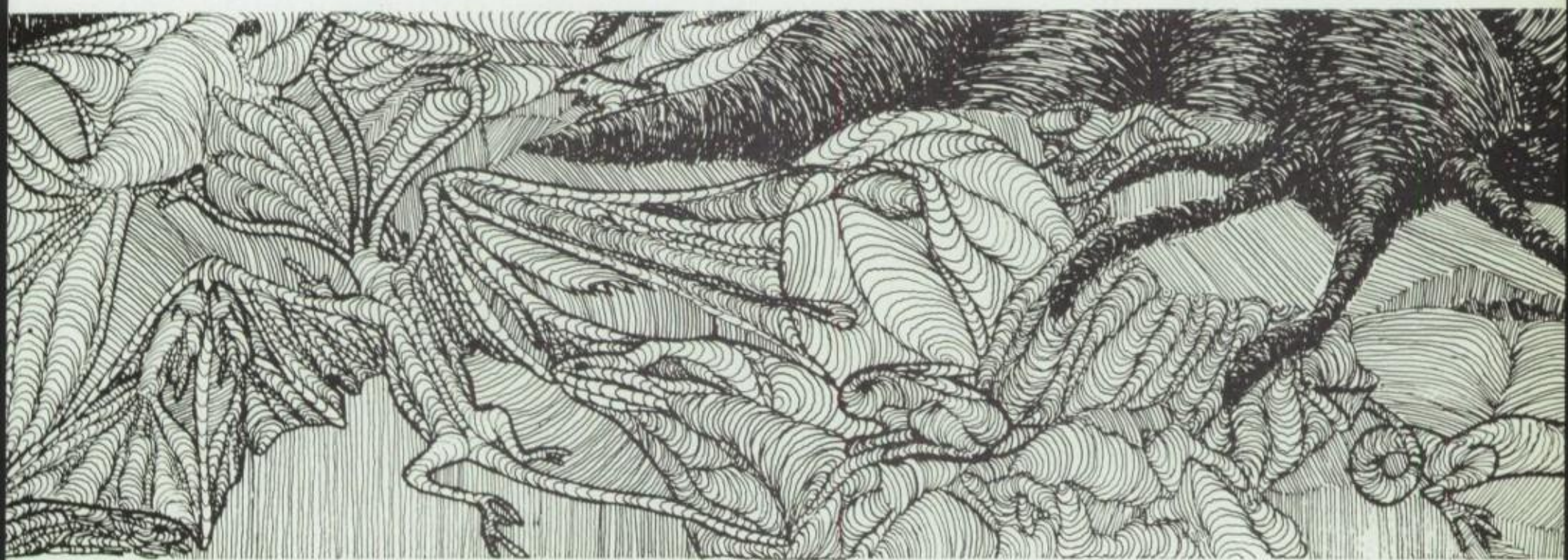
The following compositions explore a variety of solutions to that objective.

Donald Lynch
Teacher of Illustration



CASALE

Paul J. Casale / Illustration
5304 11th Avenue, Brooklyn, N.Y. 11219
(212) 633-7909



Norma Rivera / Illustration
571 Franklin D. Roosevelt Drive, New York 10002
(212) 228-4064

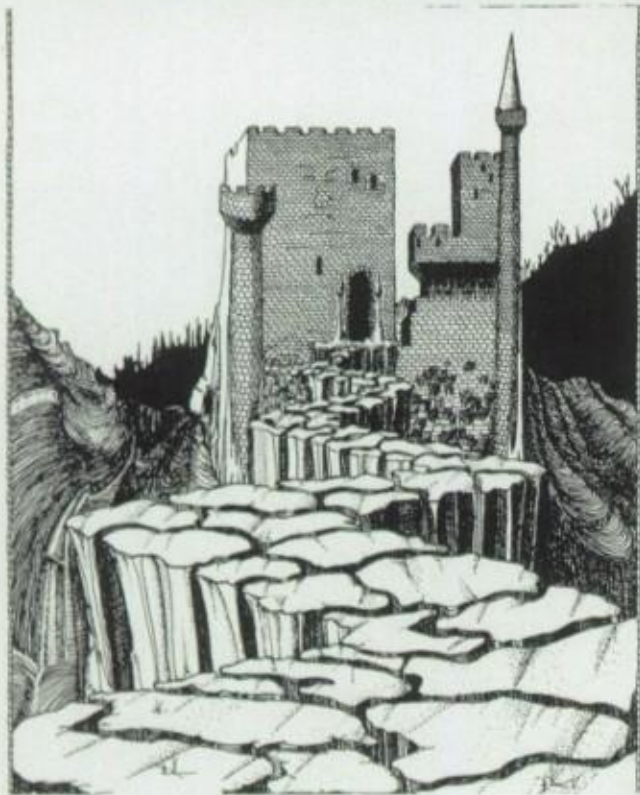
A



B



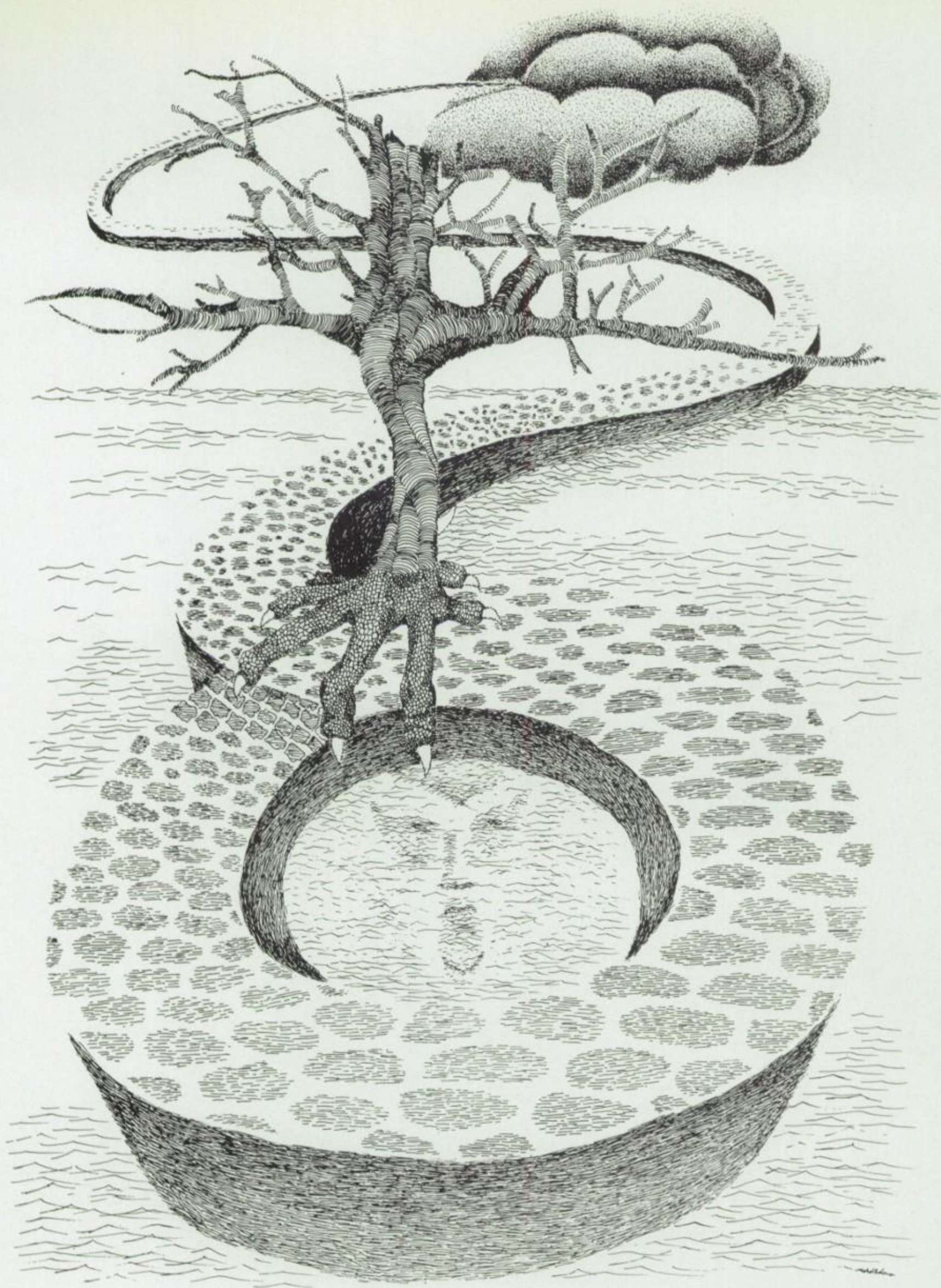
C



A Audrey M. Katinas / Advertising Art
 85-08 104th Street, Richmond Hill, N.Y. 11418
 (212) 846-1210

B Errol L. Pryce / Advertising Art
 231-16 Mentone Avenue, Laurelton, N.Y. 11413
 (212) 528-9227

C Jaine E. Sayre / Illustration
 89-20 55th Avenue, Elmhurst, N.Y. 11373
 (212) 424-4919

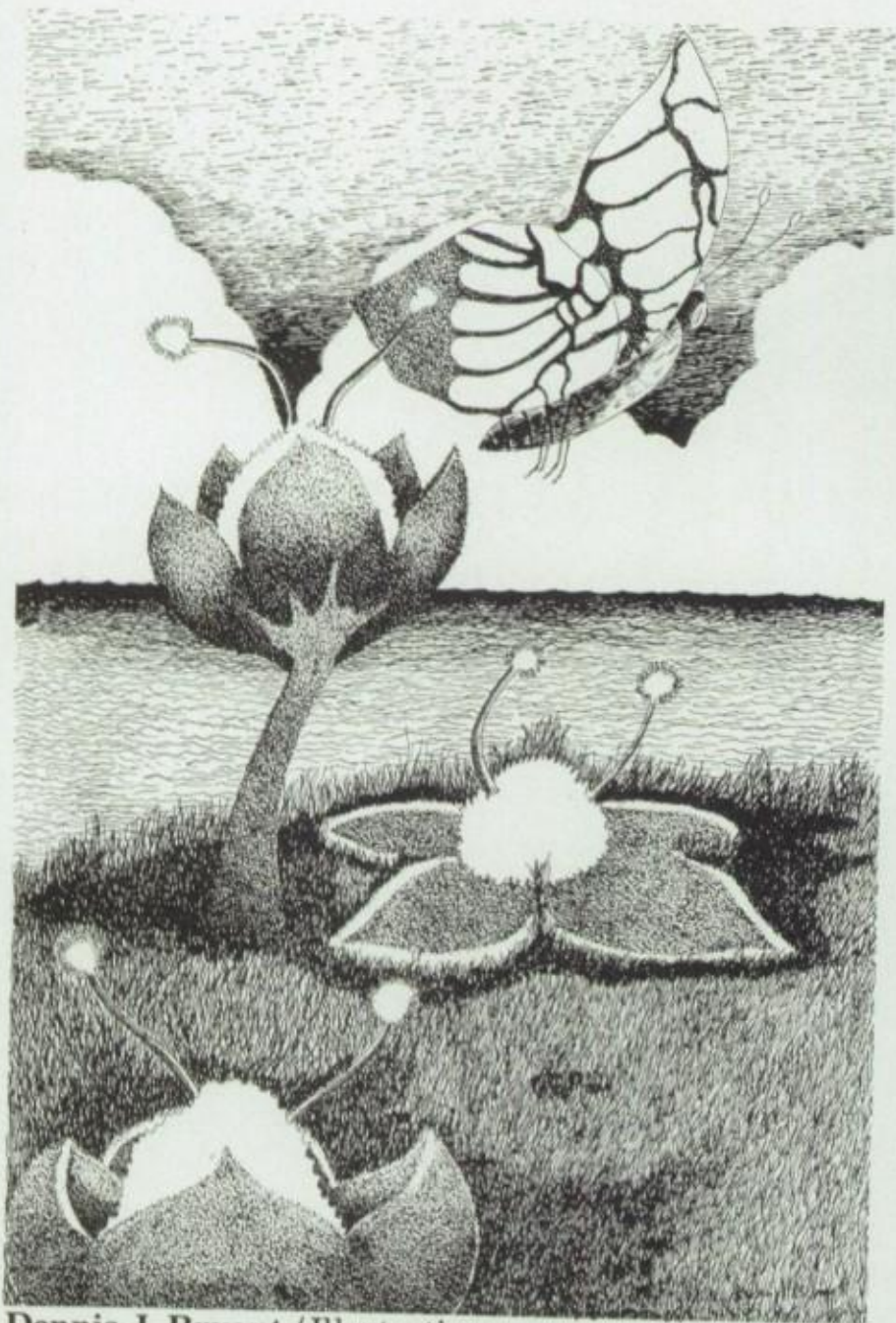


Mildred Cardona / Advertising Art
16 Elliot Place, Bronx, N.Y. 10452
(212) 992-1793

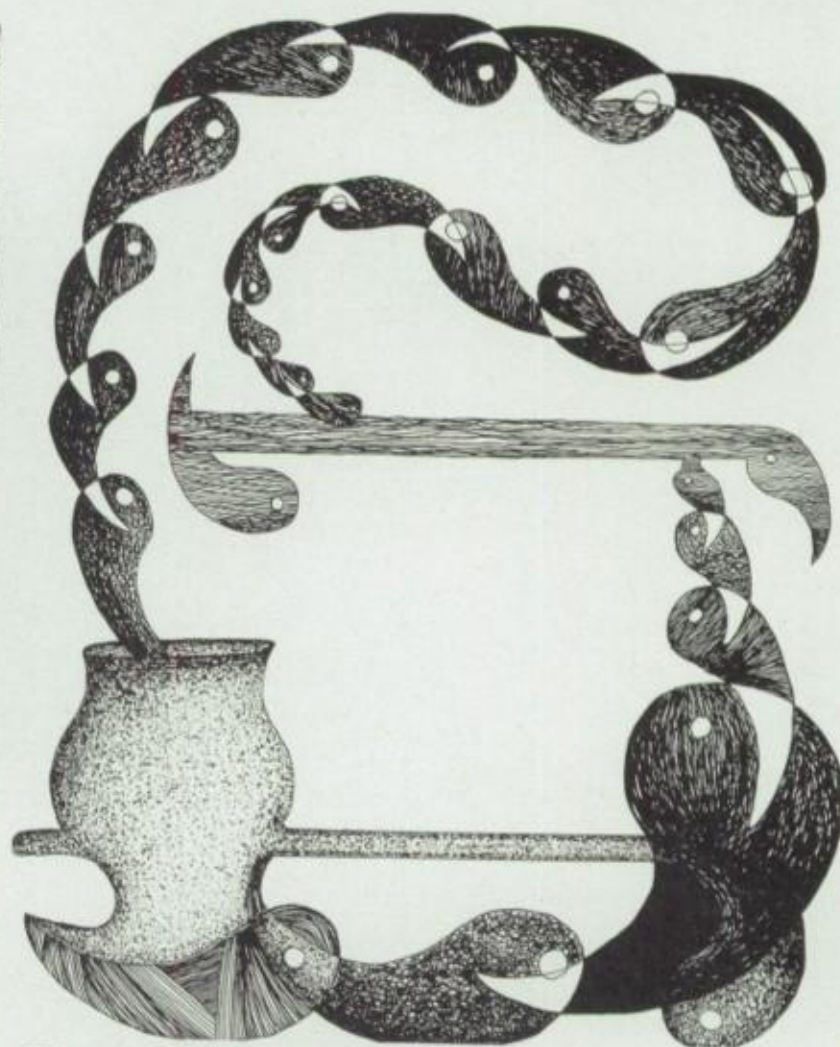


Miriam Ortiz / Illustration
243 East 27th Street, New York 10016
(212) 679-2887

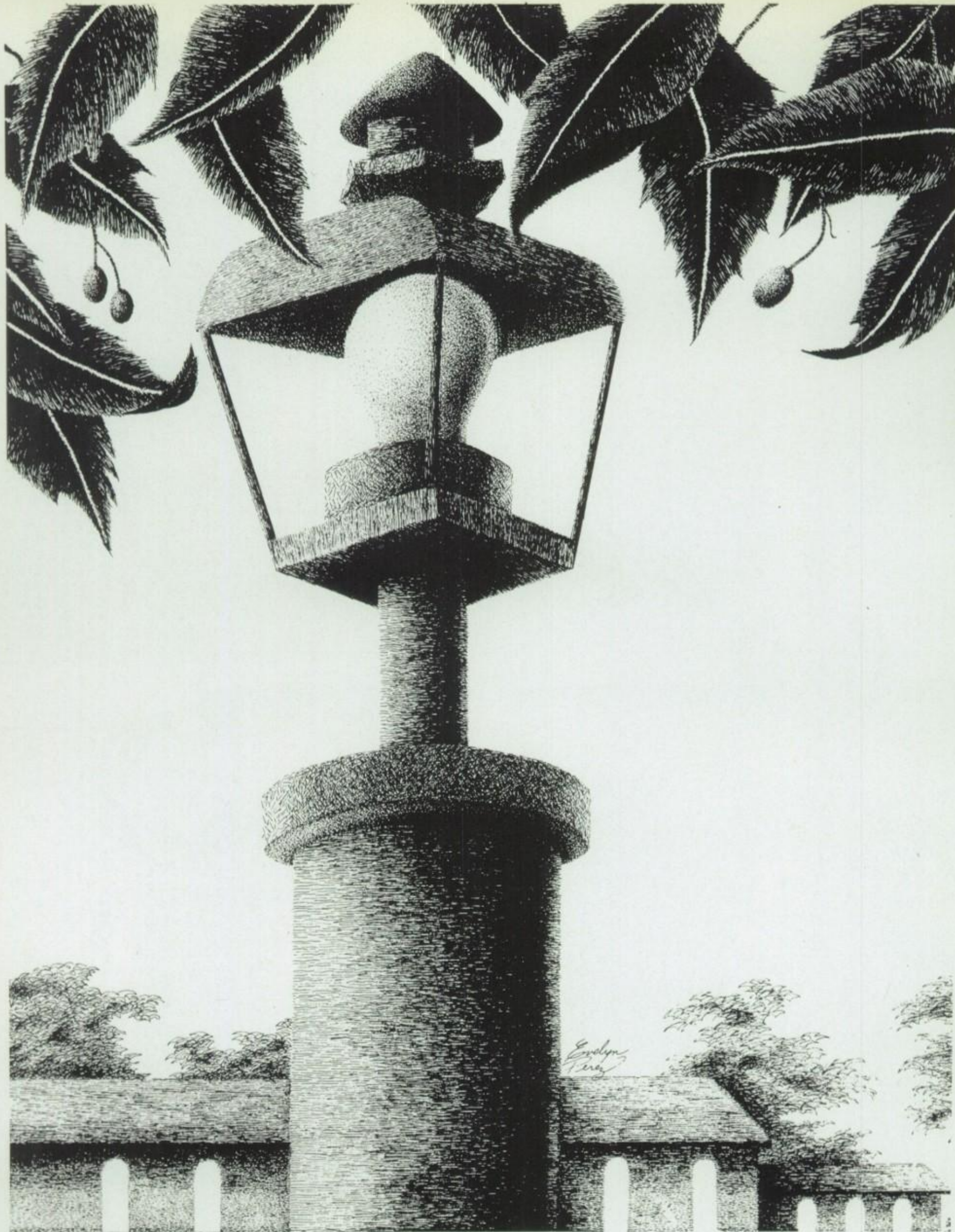
Lillian J. Robles / Illustration
 225 East 99th Street, New York 10029
 (212) 831-1566



Dennis J. Bryant / Illustration
 201 West 93rd Street, New York 10025
 (212) 666-3641

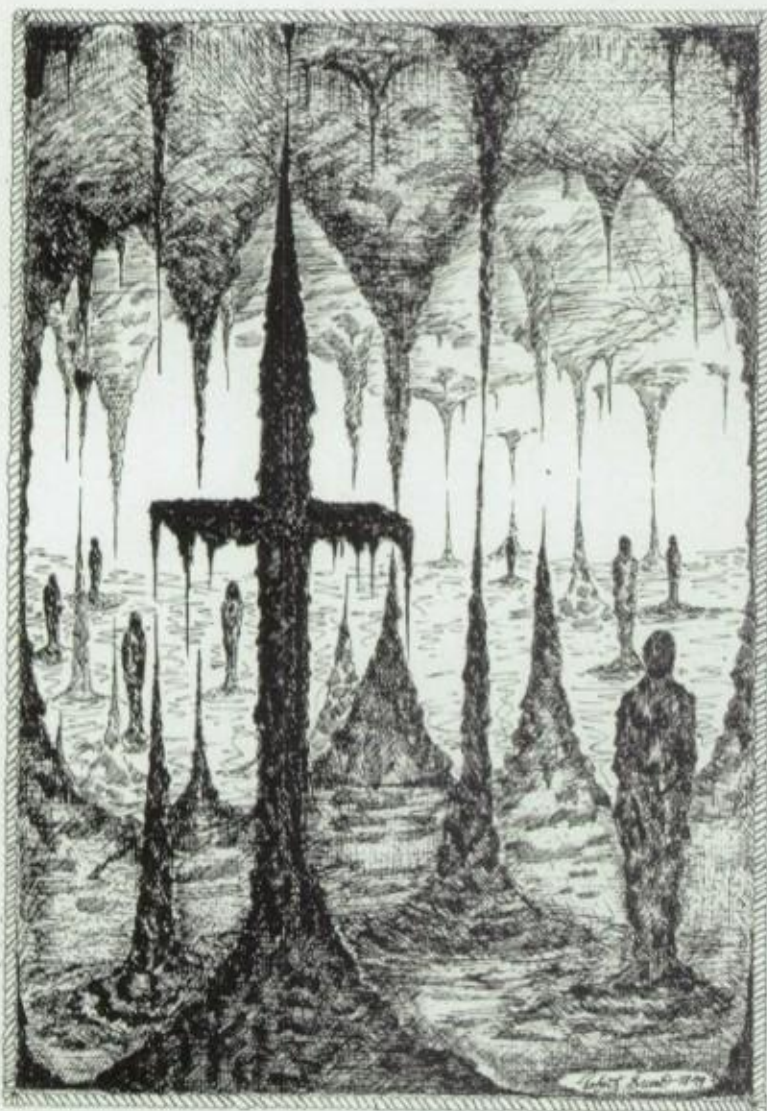
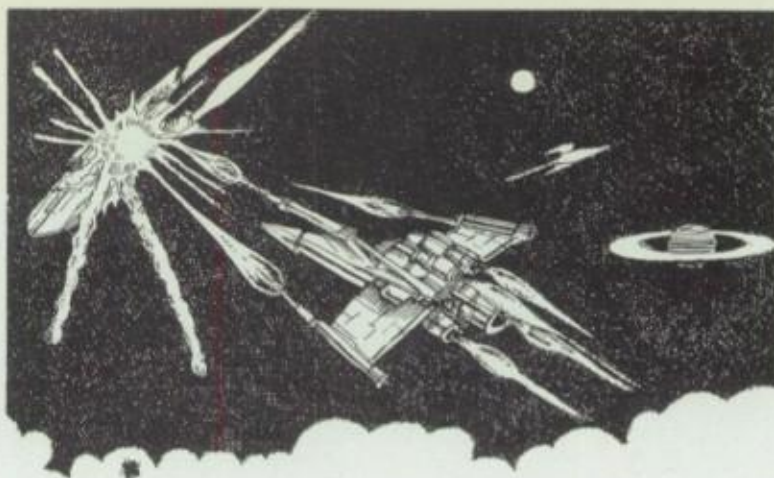


Eden A. Brody / Illustration
 2 West 16th Street, New York 10011
 (212) 255-4543

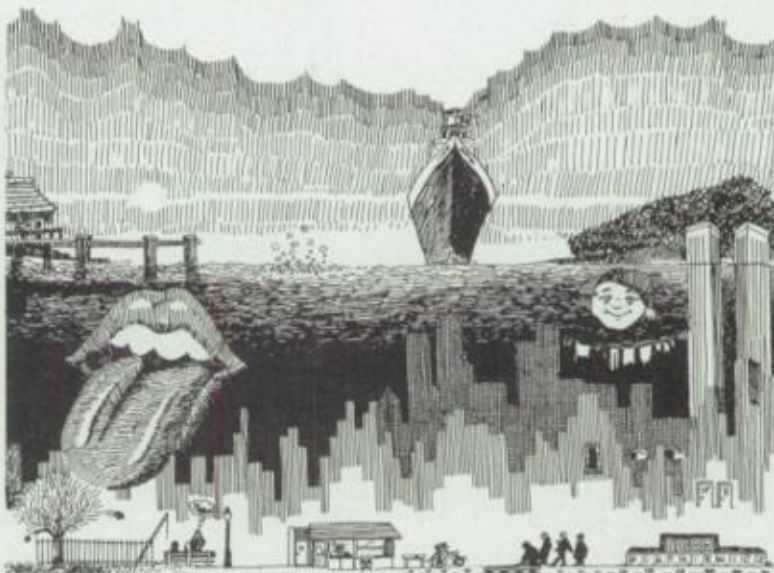


Evelyn Perez / Advertising Art
30 Avenue D., New York 10009
(212) 473-2422

John M. Piatkiewicz / Illustration
182 Driggs Avenue, Brooklyn, N.Y. 11222
(212) 383-9307



Robert T. Bruno / Advertising Art
3572 DeKalb Avenue, Bronx, N.Y. 10467
(212) 882-0620



Patricia M. Keller / Advertising Art
61-10 Cloverdale Boulevard, Bayside, N.Y. 11364
(212) 631-7395

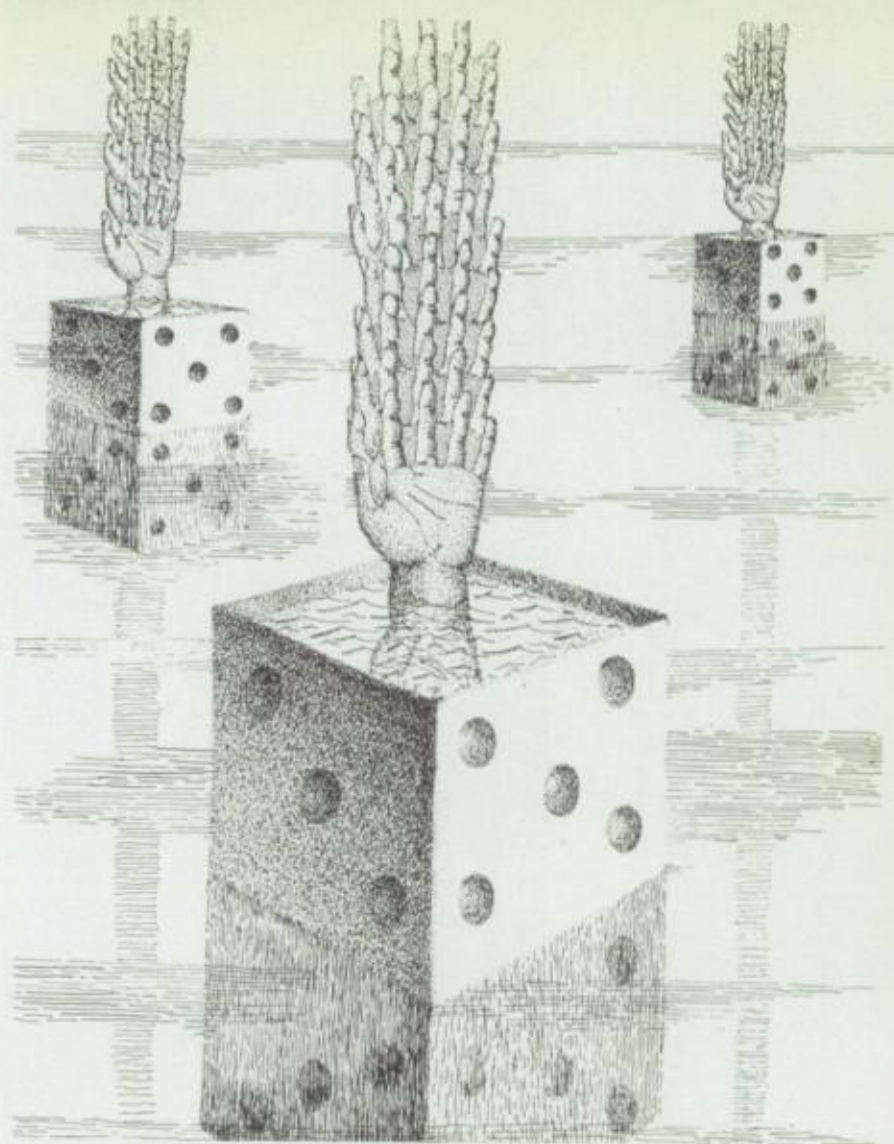


Steven L. Basemore

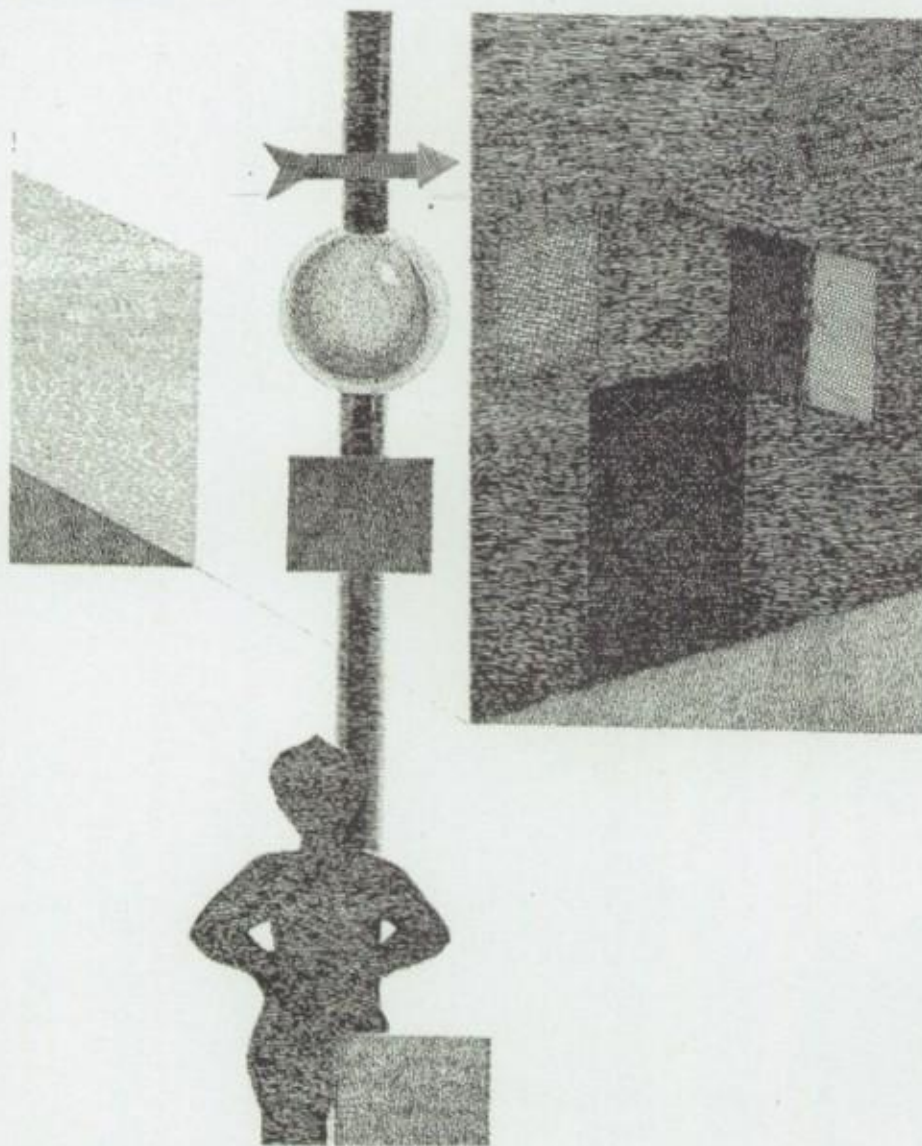
Steven L. Basemore / Illustration
143-69 227th Street, Springfield Gardens, N.Y. 11413



Karen M. Elliott / Advertising Art
225 East 106th Street, New York 10029
(212) 289-0796



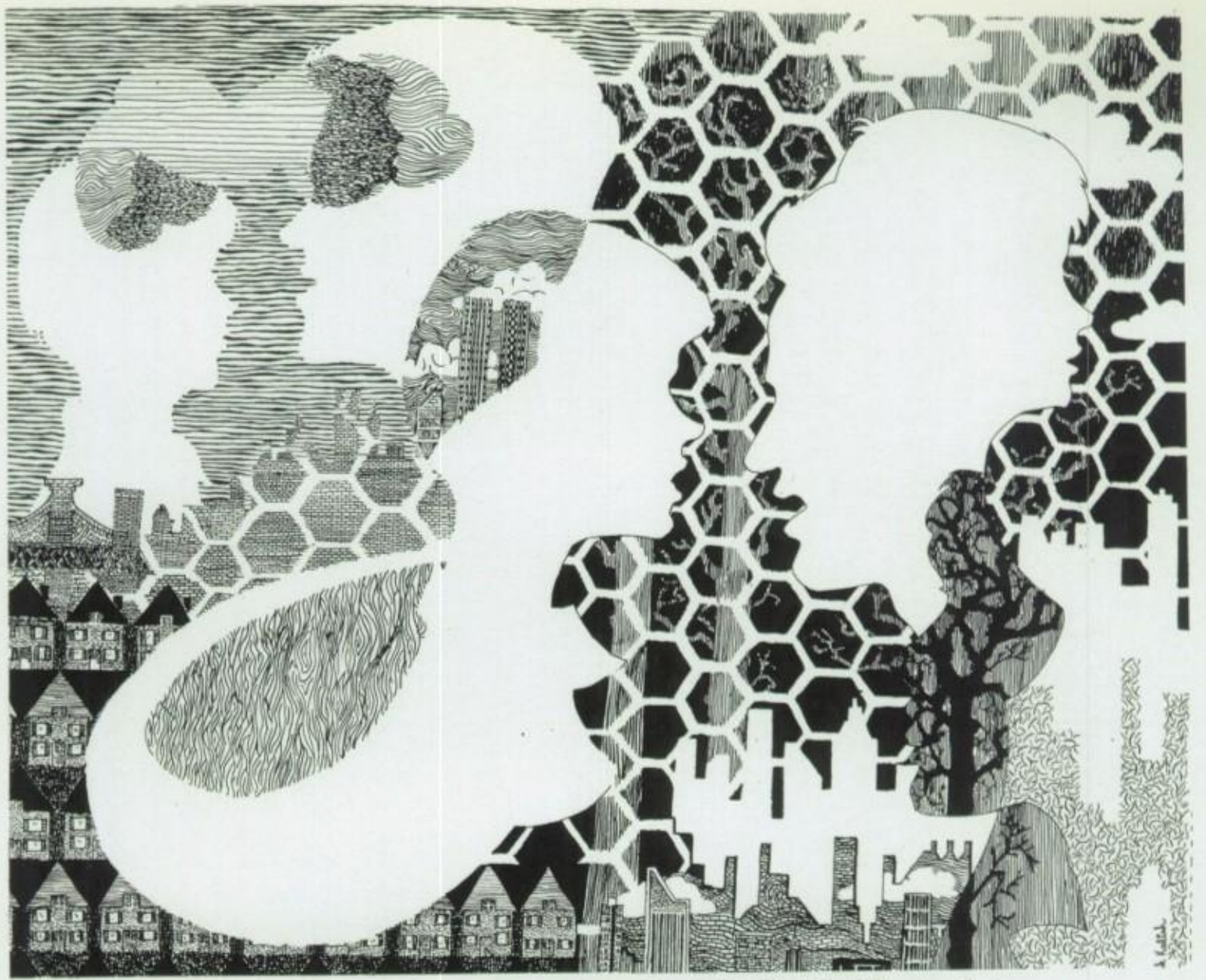
Cedric Lucas / Illustration
4169 Barnes Avenue, Bronx, N.Y. 10466
(212) 653-0583



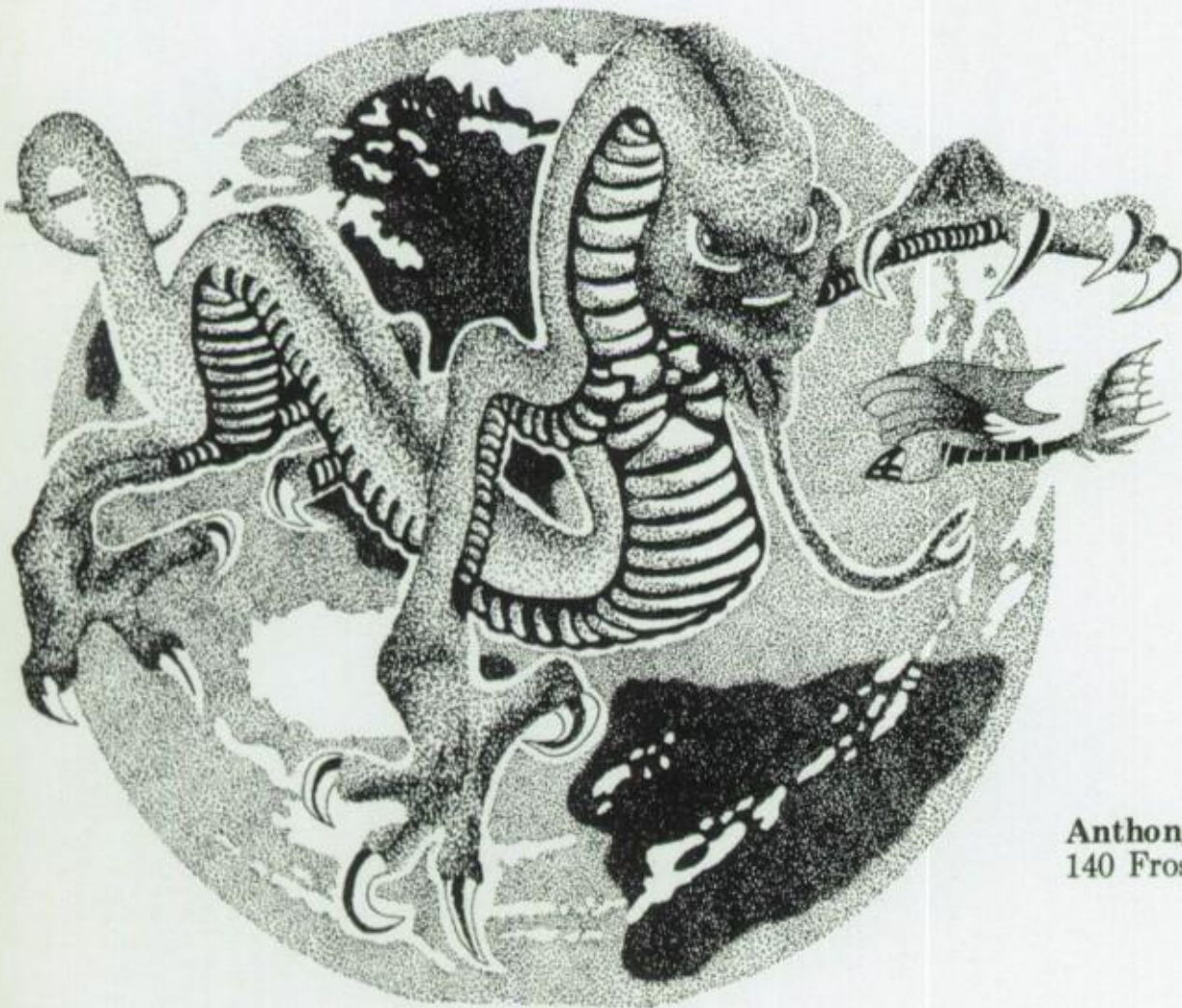
Leroy Scarboro / Advertising Art
680 Flushing Avenue, Brooklyn, N.Y. 11206



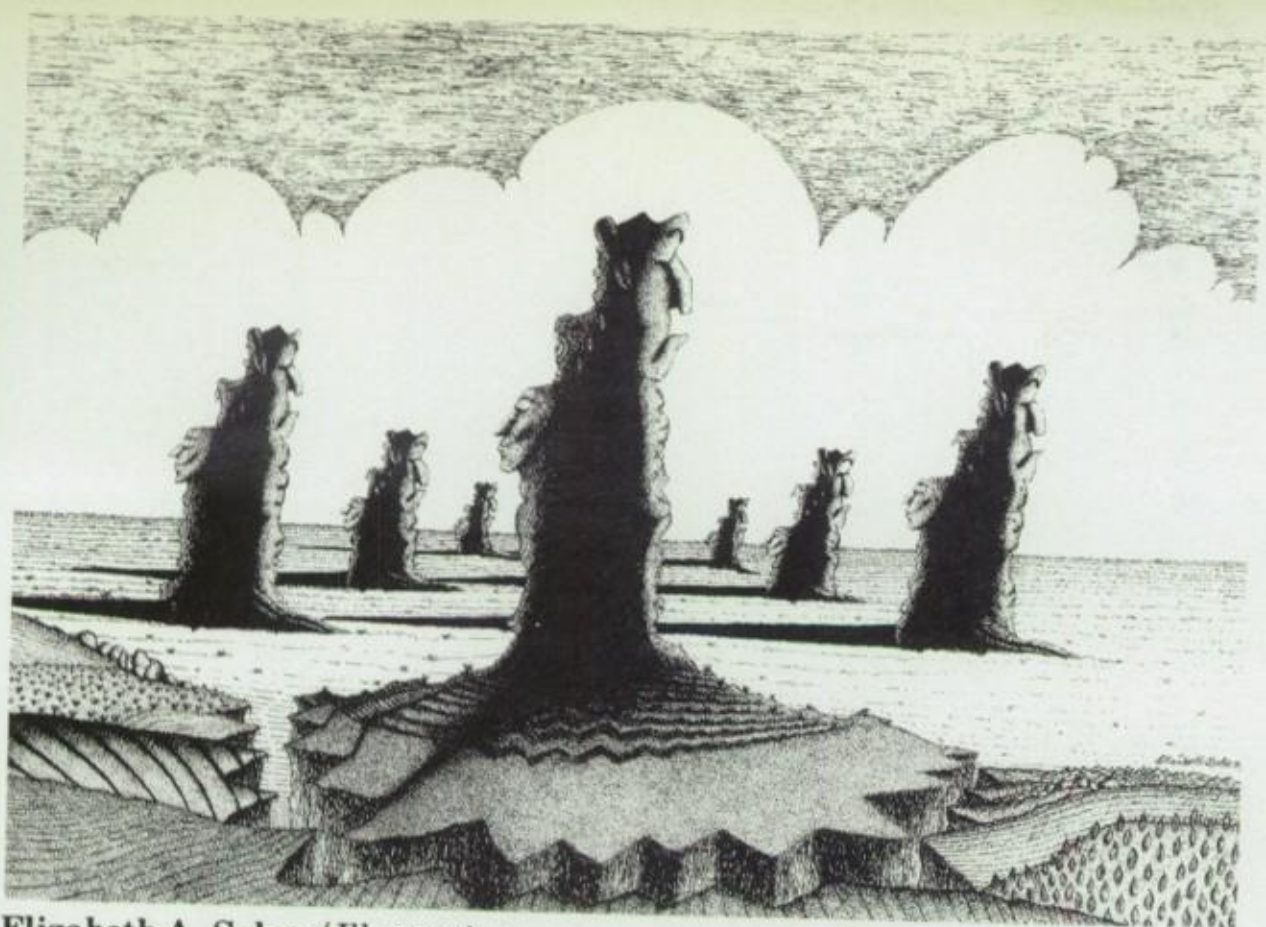
Edgar A. Rodriguez / Illustration
338 49th Street, Brooklyn, N.Y. 11220
(212) 439-7887



Mark D. Kalish / Illustration
2411 East 3rd Street, Brooklyn, N.Y. 11223
(212) 627-8155



Anthony J. Zissel / Illustration
140 Frost Street, Brooklyn, N.Y. 11200



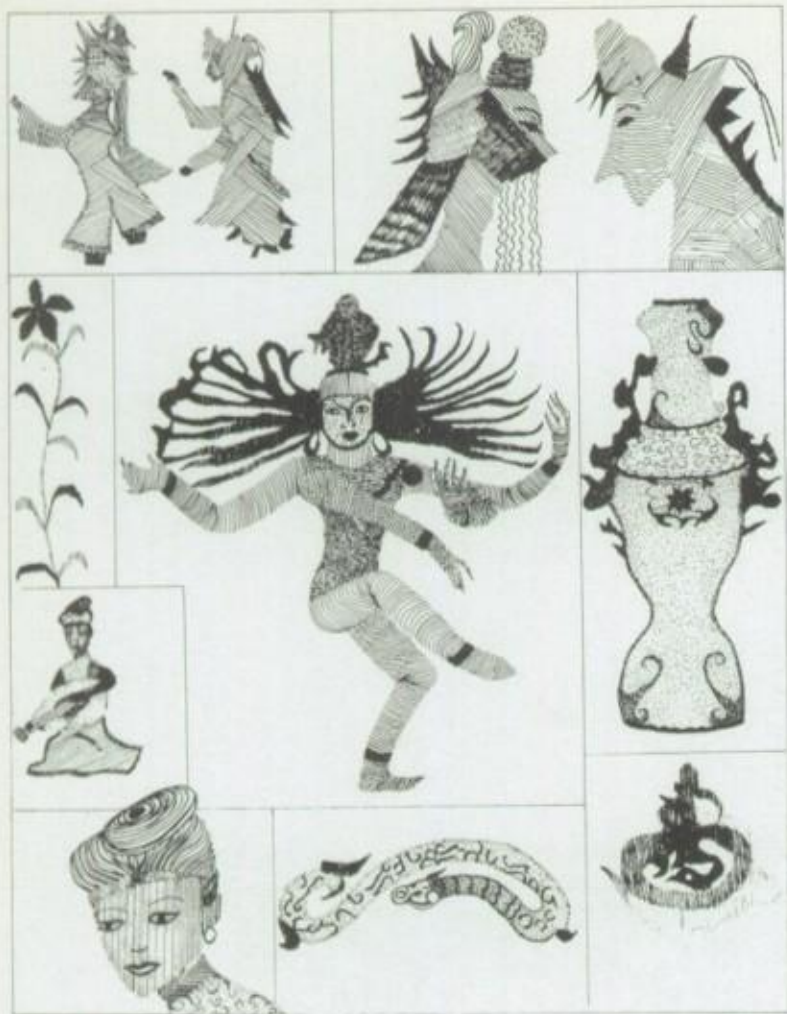
Elizabeth A. Sykes / Illustration
869 Flushing Avenue, Brooklyn, N.Y. 11206
(212) 491-2722



Karen E. Hawkins / Illustration
80 Dwight Street, Brooklyn, N.Y. 11231
(212) 624-3227

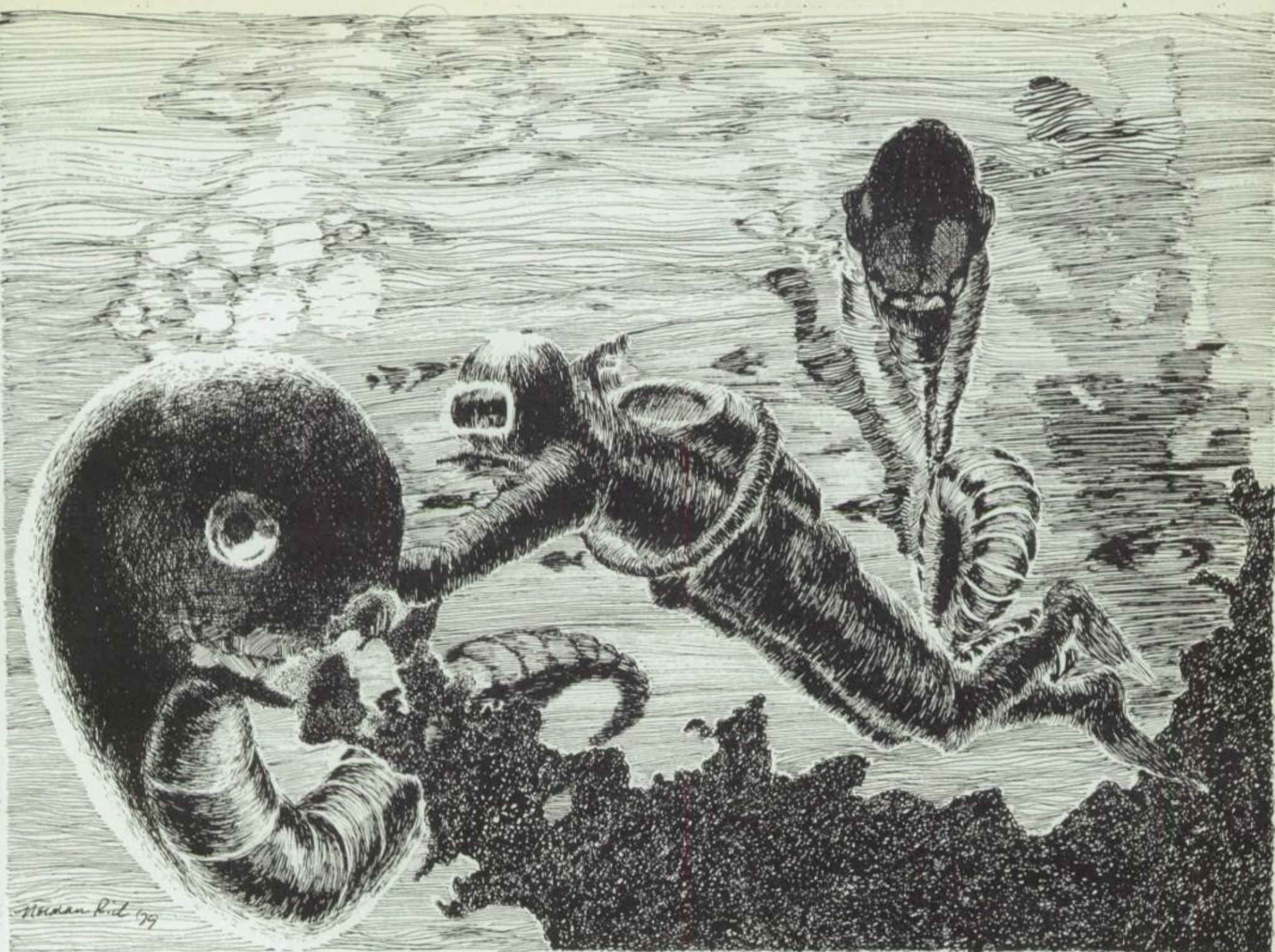
Michele B. Wollenberg / Illustration
15 East 208 Street, Bronx, N.Y. 10467
(212) 652-4345

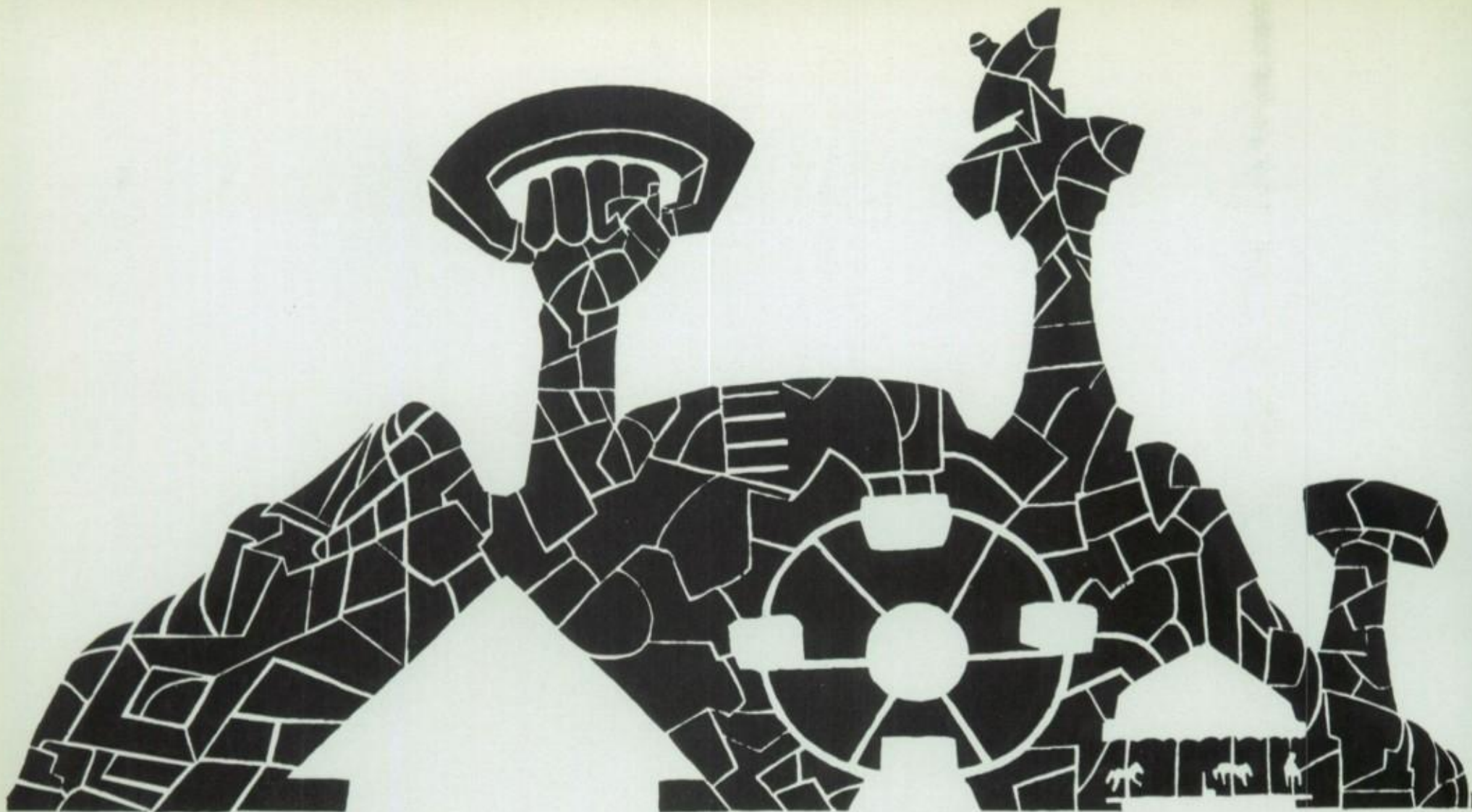




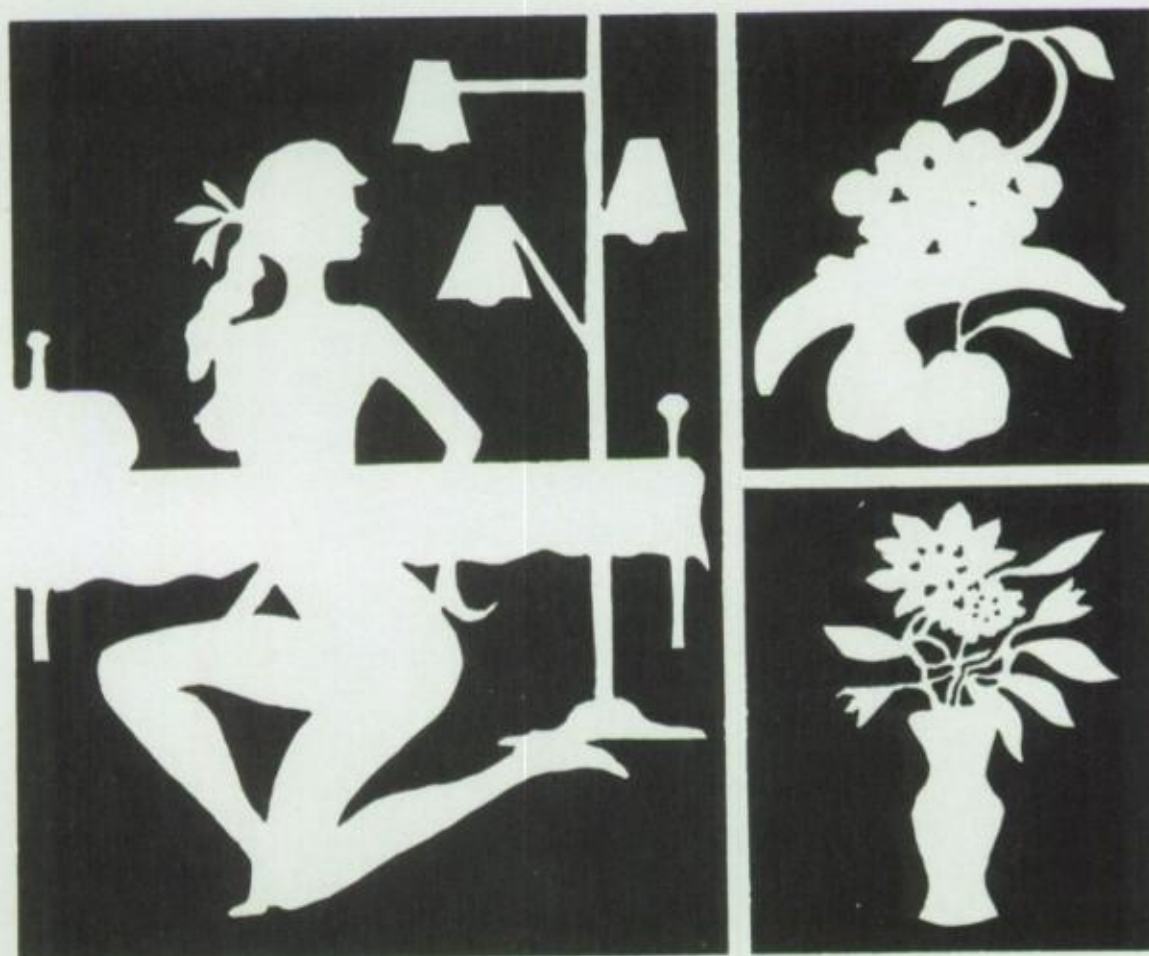
Janice Law / Package Design
 531 Sutter Avenue, Brooklyn, N.Y. 11207
 (212) 498-0541







Mark E. Butler / Illustration
10 Lewis Avenue, Brooklyn, N.Y. 11206
(212) 574-3781



Fabiola A. Annus / Illustration
790 11th Avenue, New York 10019
(212) 462-3237

Costume Design



PHOTO. BRIGITTE DAUMAN

If man were born with a natural pelt or plumage, there would be no need for costume designers. Instead we are blessed with the beautiful opportunity to drape, sheathe and adorn, to accentuate, conceal and reveal the human body, so as to add comfort and excitement to every moment of life.

The epochs of the past provide us with ample inspiration, ranging from the sheer and sensuous fabrics of ancient Egypt and Greece, the tightly upholstered garments of the Renaissance, the elegant frivolity of Marie Antoinette, to the casual chic of Calvin Klein, Class of '60. . .

In this fast moving electric age we draw on the entire spectrum of our heritage, learning and adapting and thereby developing distinctive styles for the sophisticated consumers of our time. □Ed.

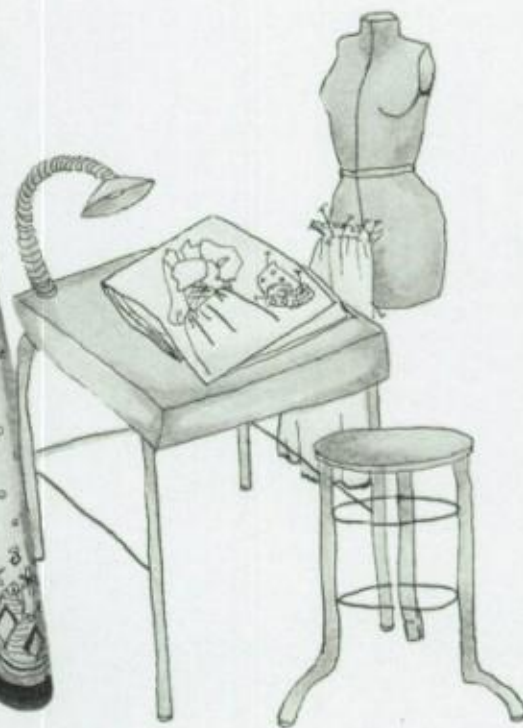
Frank Monarchio
Teacher of Costume Design





- A **Jon D. Nicholson** / Costume Design
551 Claremont Parkway, Bronx, N.Y. 10457
- B **Leila Morales** / Costume Design
336 Ellery Street, Brooklyn, N.Y. 11206
(212) 384-5155
- C **Emily R. Gilman** / Costume Design
33-51 80th Street, Jackson Heights, N.Y. 11372
(212) 779-1031
- D **Wilma Gonzalez** / Costume Design
167 Havemeyer Street, Brooklyn, N.Y. 11211
(212) 963-2067
- E **Jeanne Fernande Hyppolite** / Costume Design
223-19 112th Road, Queens Village, N.Y. 11429
(212) 740-0636
- F **Earl V. Addison** / Costume Design
209 West 118th Street, New York 10026
(212) 662-3747
- G **Marleny E. McDonald** / Costume Design
178 Rockaway Parkway, Brooklyn, N.Y. 11212
(212) 342-7907

Nancy K. Mikhael / Costume Design
 115 West 86th Street, New York, N.Y. 10024



Barbaranne M. Giammarino / Costume Design
 95-31 115th Street, Richmond Hill, N.Y. 11419
 (212) 441-3236



Elizabeth Robles / Costume Design
689 East 235th Street, Bronx, N.Y. 10466
(212) 994-8064



Liza Sun / Costume Design
20 Confucius Plaza, New York 10002
(212) 431-3167



Marina Pavlovich / Costume Design
11209 93rd Avenue, Richmond Hill, N.Y. 11418
(212) 846-0609

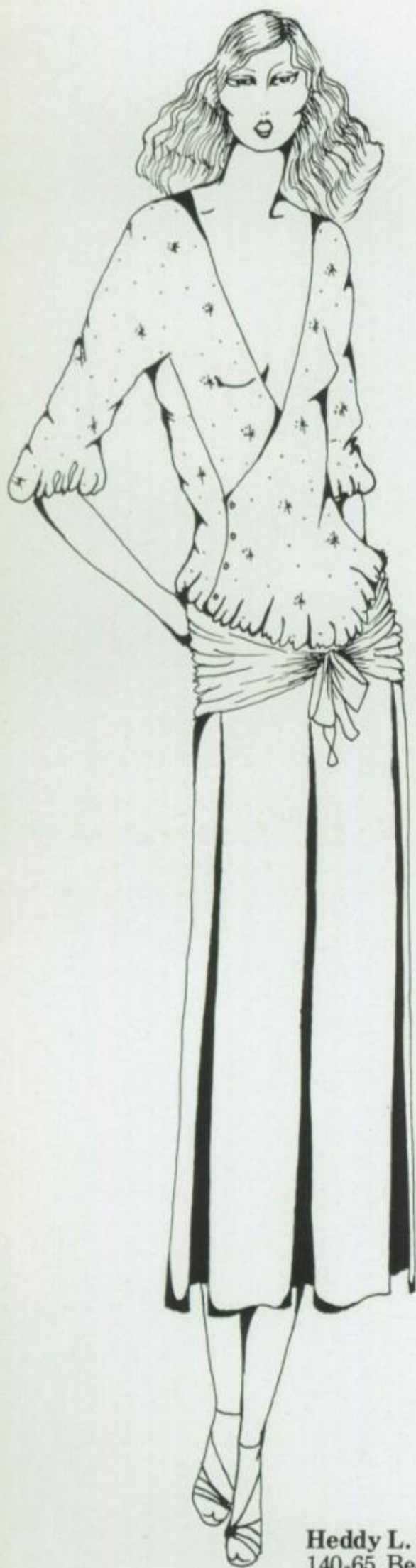
Emil A. Figueroa / Costume Design
141 Noll Street, Brooklyn, N.Y. 11206
(212) 821-8261

Jasmina Janca / Costume Design
6004 Woodbine Street, Ridgewood, N.Y. 11227
(212) 381-6260



Claudette A. Earle / Costume Design
699 Wyona Street, Brooklyn, N.Y. 11207





Heddy L. Sanft / Costume Design
140-65 Beech Avenue, Flushing, N.Y. 11355
(212) 939-0413

Architectural Drawing



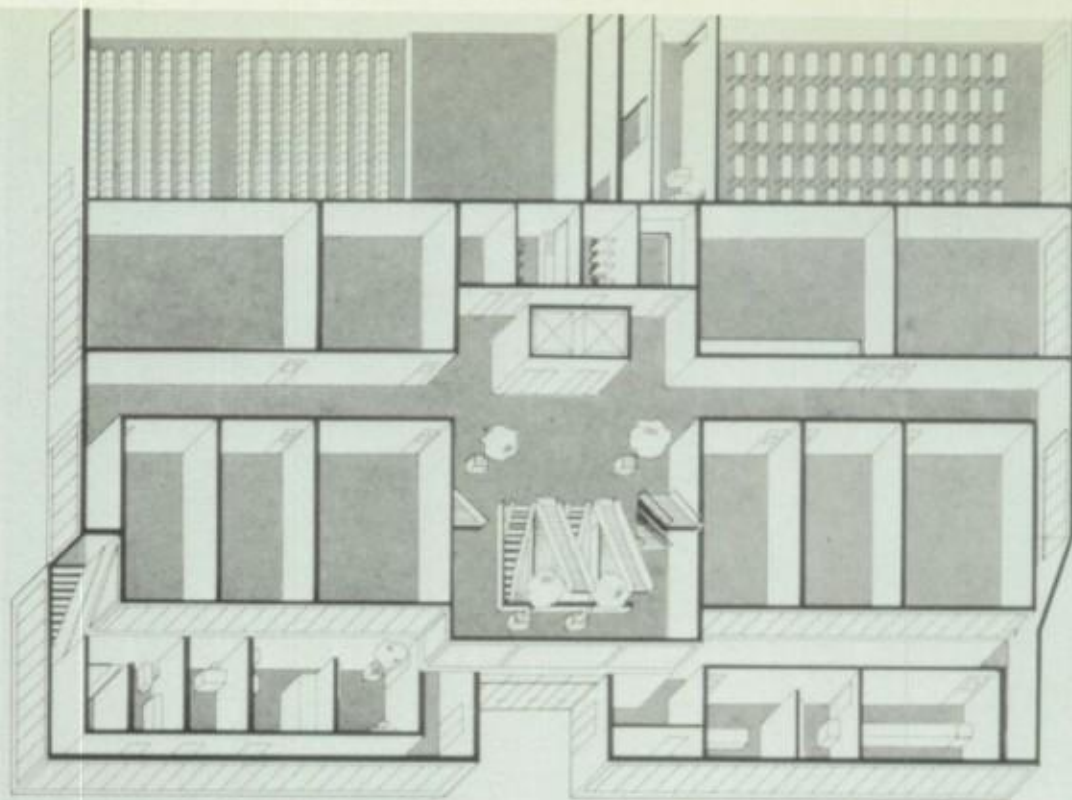
"Whatever may be his medium of expression he utters truth with manifest beauty of thought. If he is an architect, his buildings are natural. In him, philosophy and genius live by each other, but the combination is subject to popular suspicion, and the appellation "Genius" likely to settle him — so far as the public is concerned.

"Everyone engaged in creative work is subject to persecution by the odious comparison. Odious comparisons dog the footsteps of all creation wherever the poetic principle is involved, because the inferior mind learns only by comparisons; comparisons, usually equivocal, made by selfish interests each for the other. But the superior mind learns by analysis: The Study of Nature."

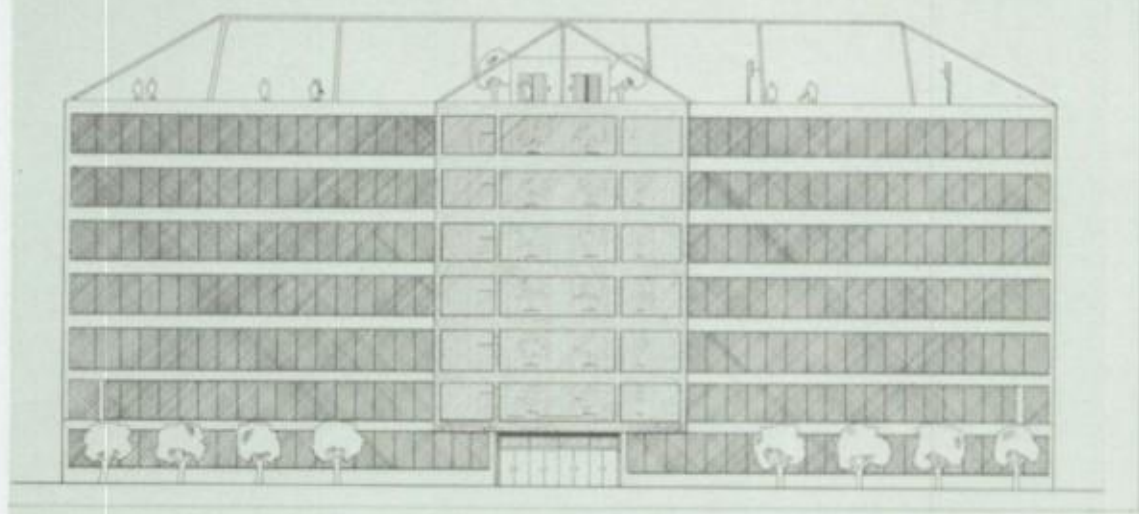
—Frank Lloyd Wright

Harold Krisel and
Satya Gupta
Teachers of Architecture

Brian D. Gorman / Architecture
 74-04 Ditmars Boulevard,
 Jackson Heights, N.Y. 11370
 (212) 278-1569

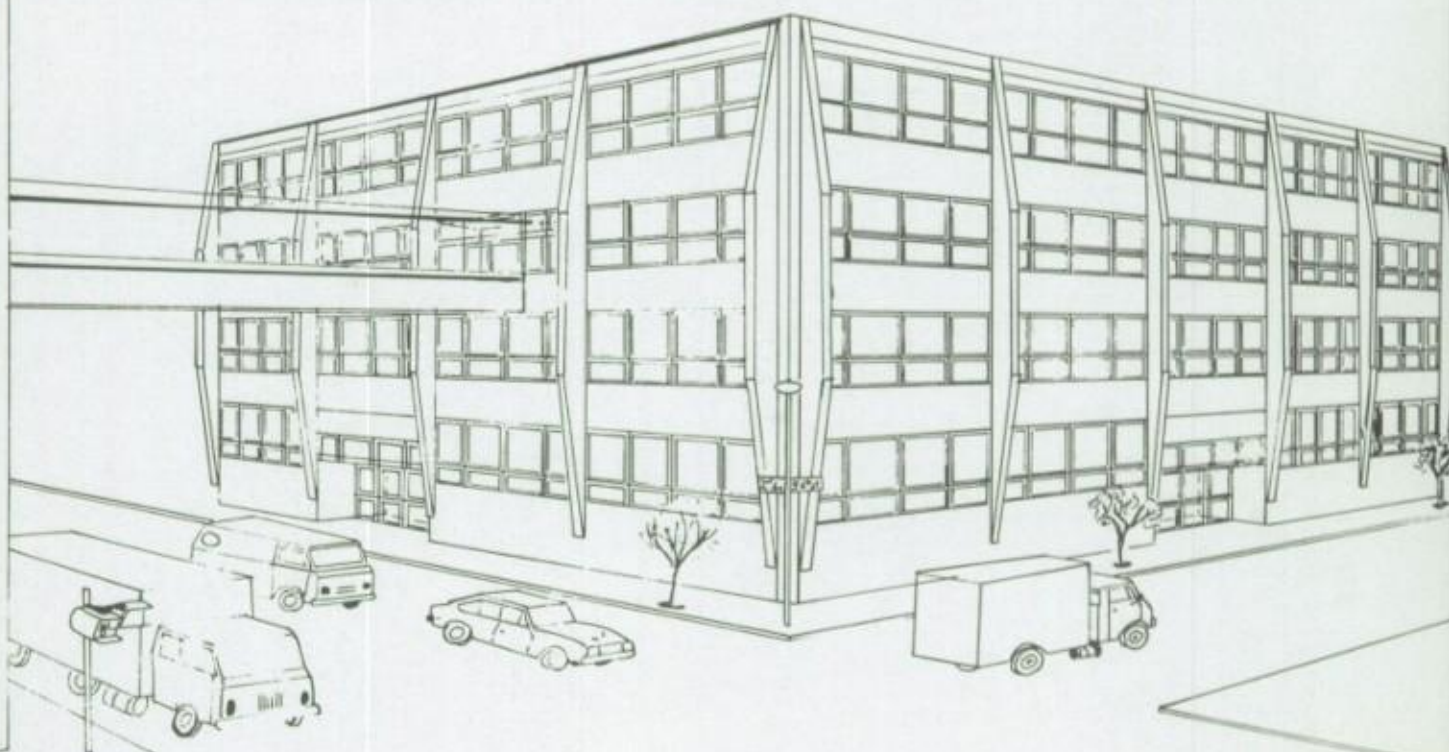


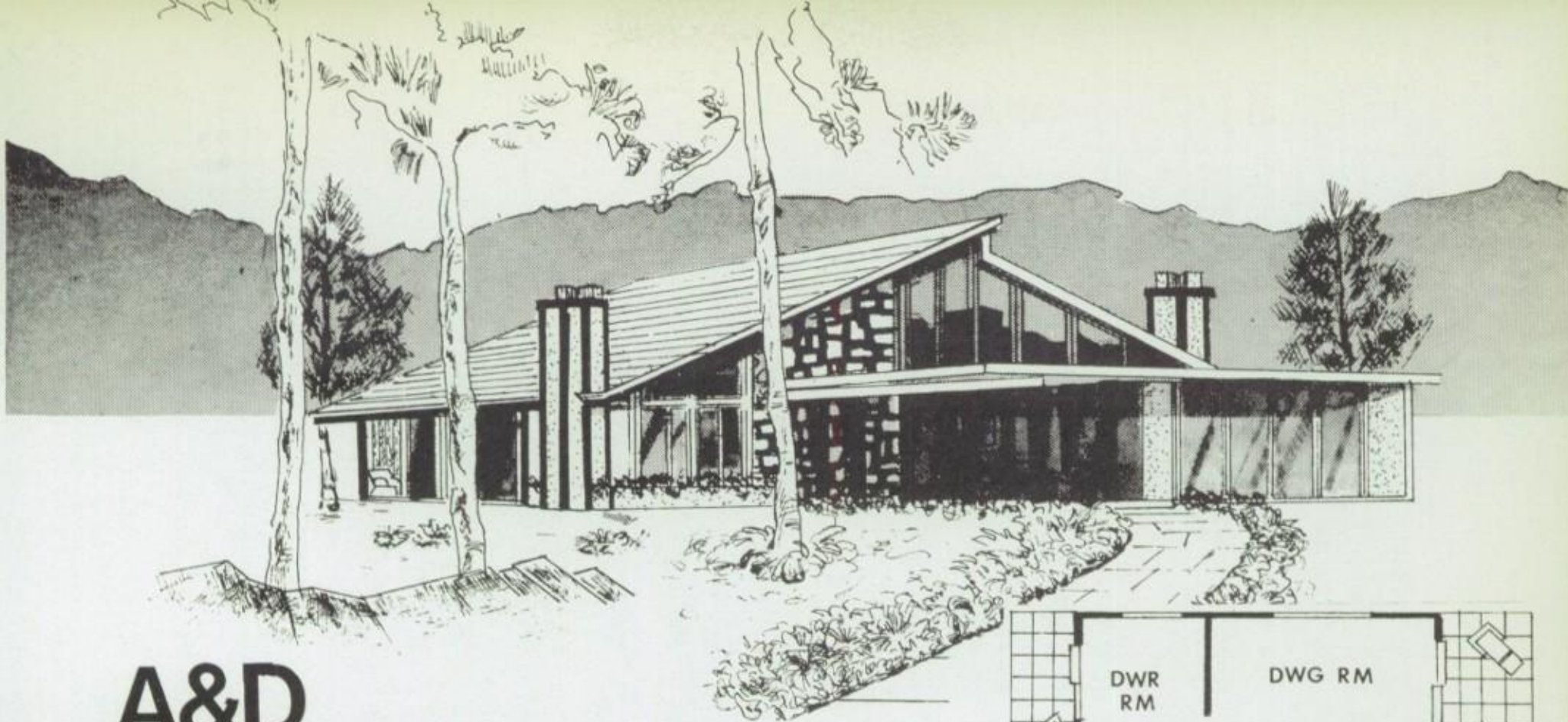
THE NEW ART & DESIGN HIGH SCHOOL



Fernando R. Lema / Architecture
 4509 102nd Street, Corona, N.Y. 11368
 (212) 429-6392

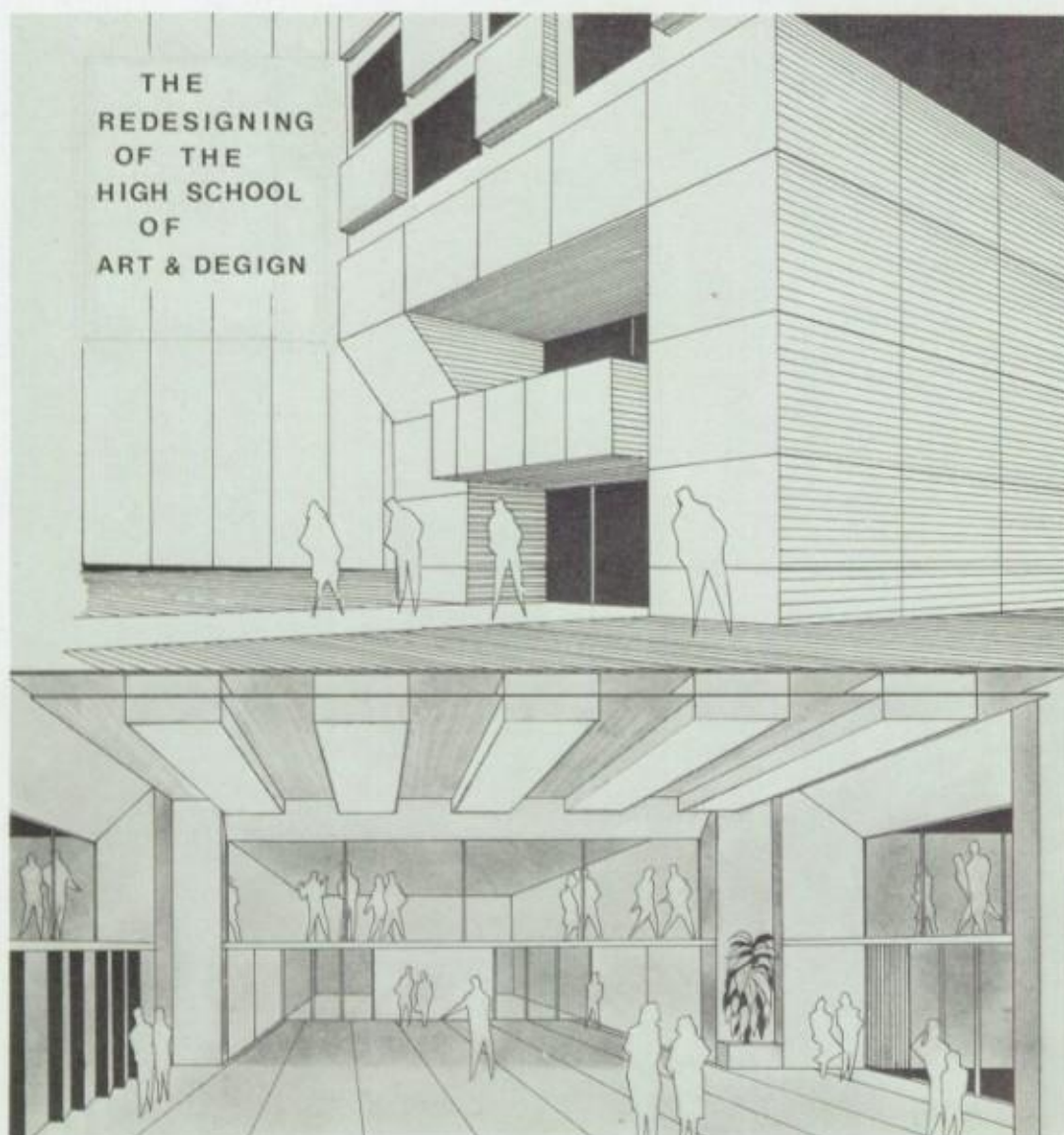
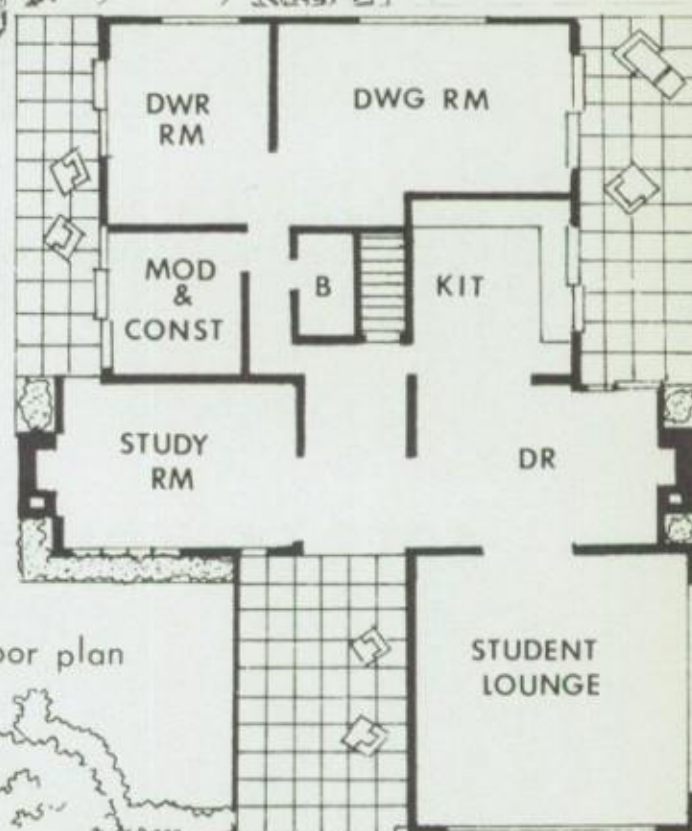
A&D ANNEX FOR ART MAJORS



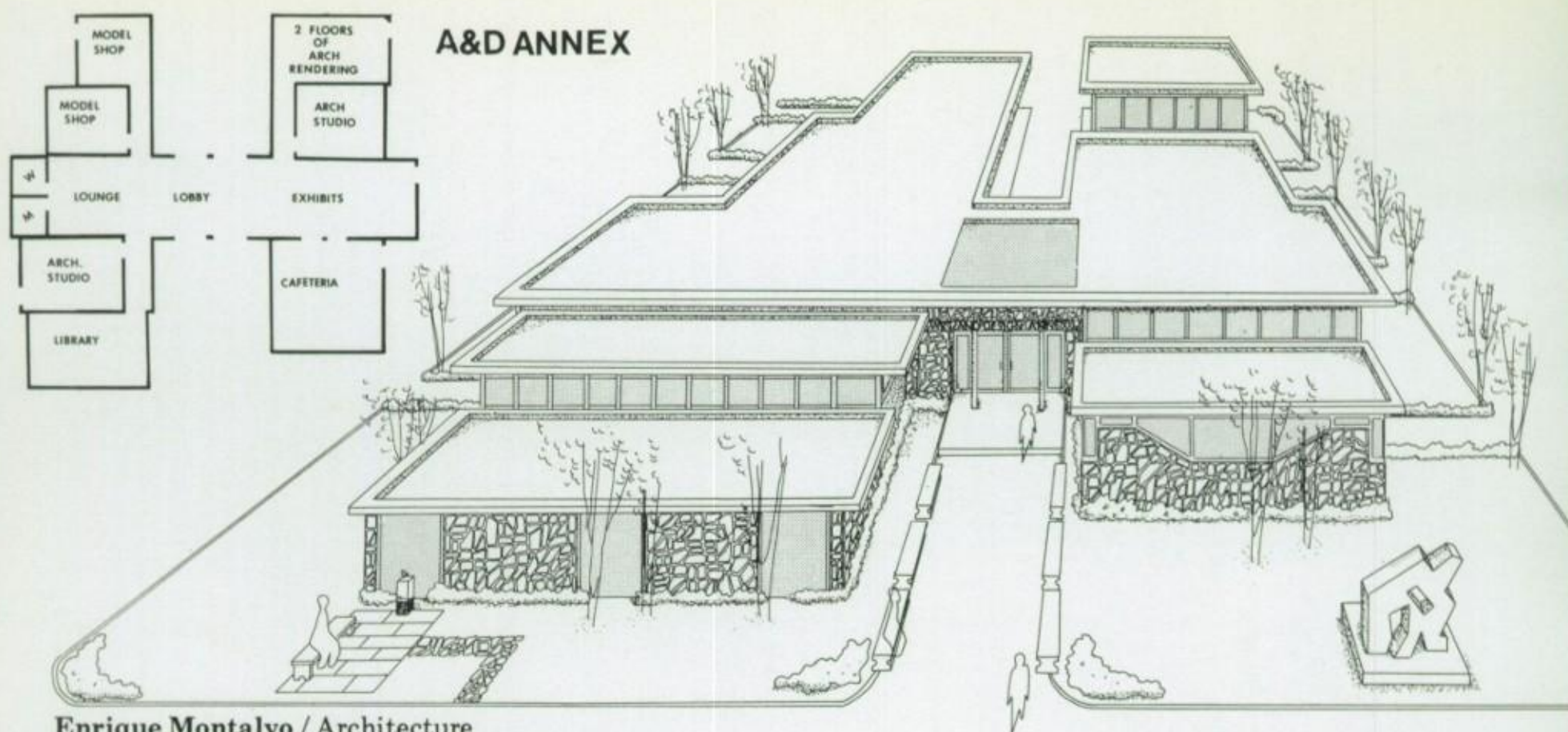


A&D Art Studio

Ann Chara / Architecture
30-44 83rd Street, Jackson Heights, N.Y. 11372

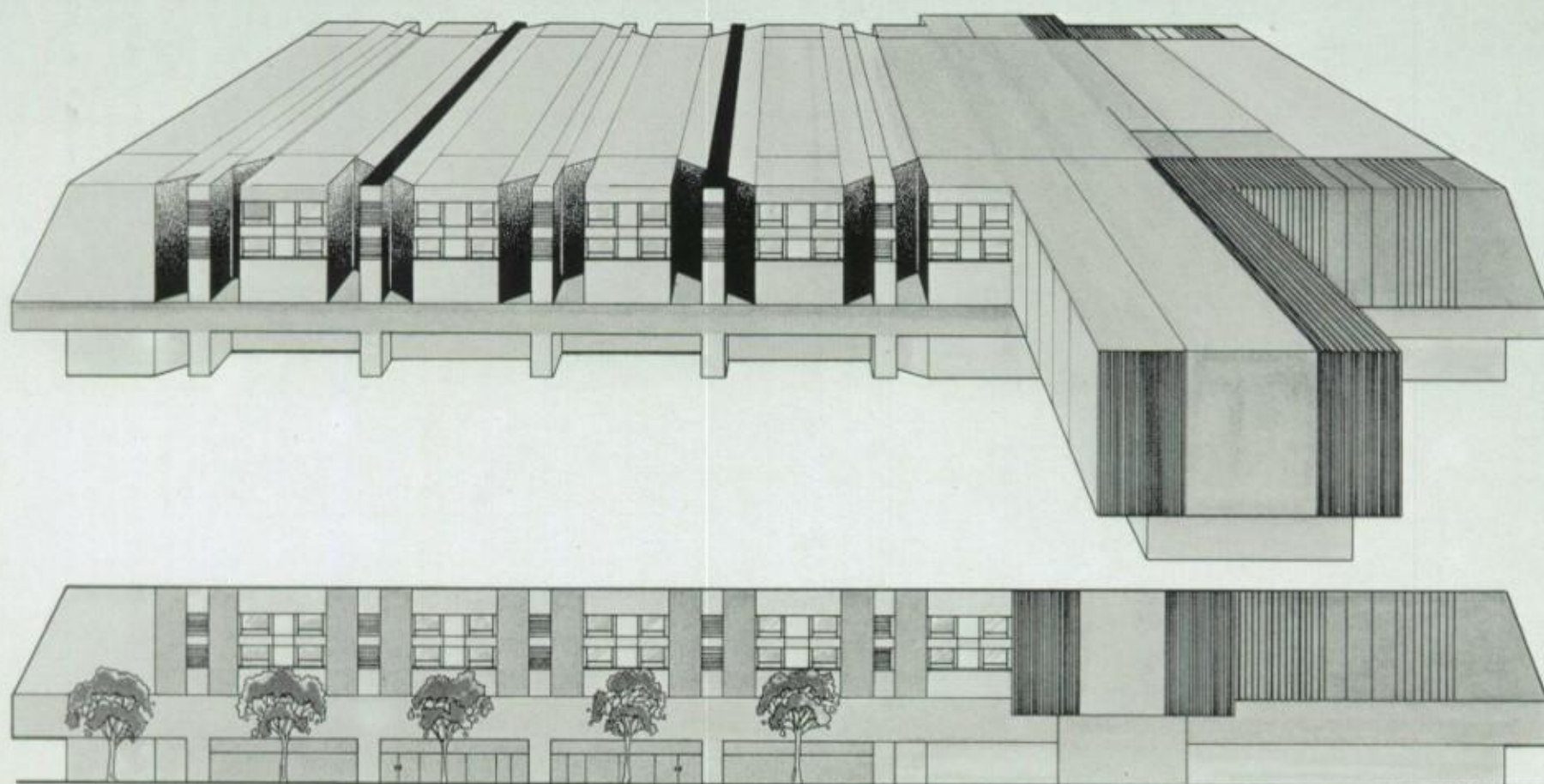


Walter L. Relaford / Architecture
419 West 129th Street, New York 10027
(212) 662-4108

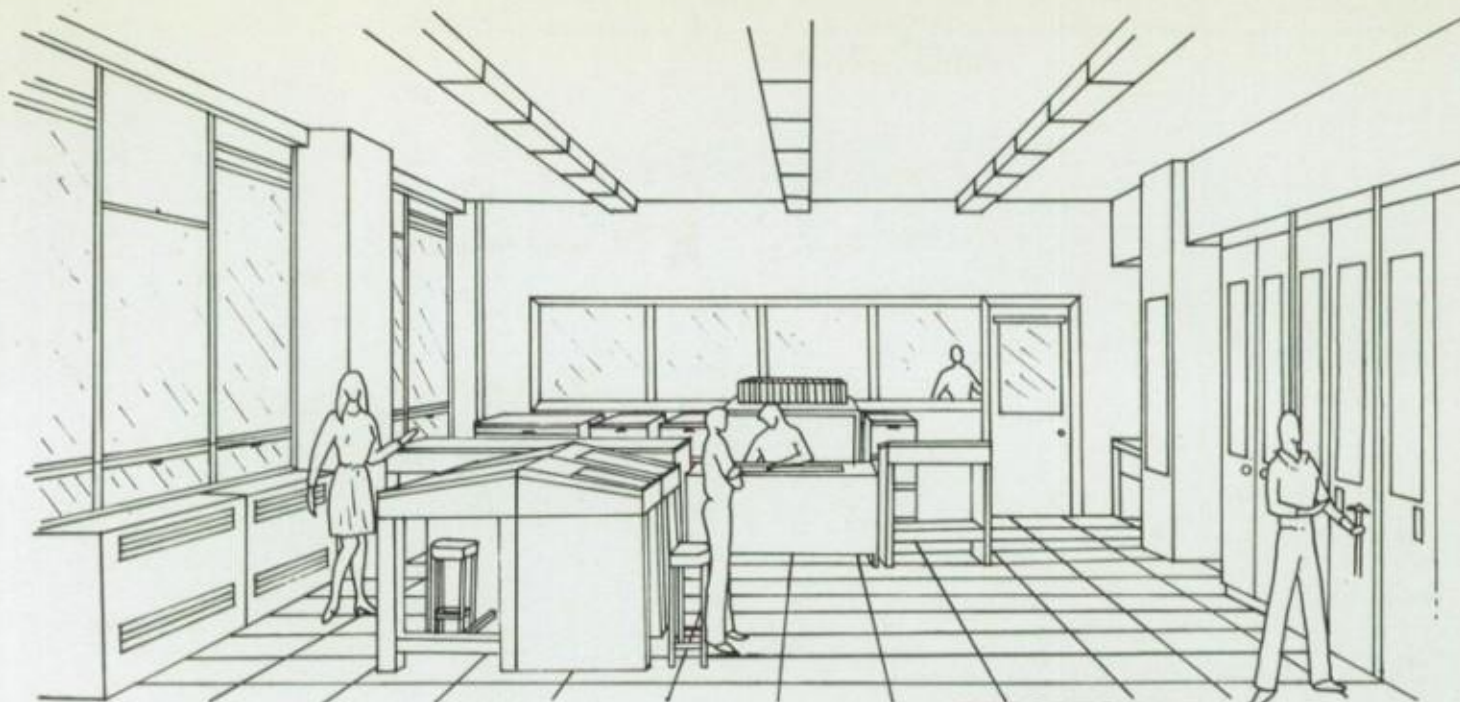


Enrique Montalvo / Architecture
 1480 Washington Avenue, Bronx, N.Y. 10456
 (212) 538-8281

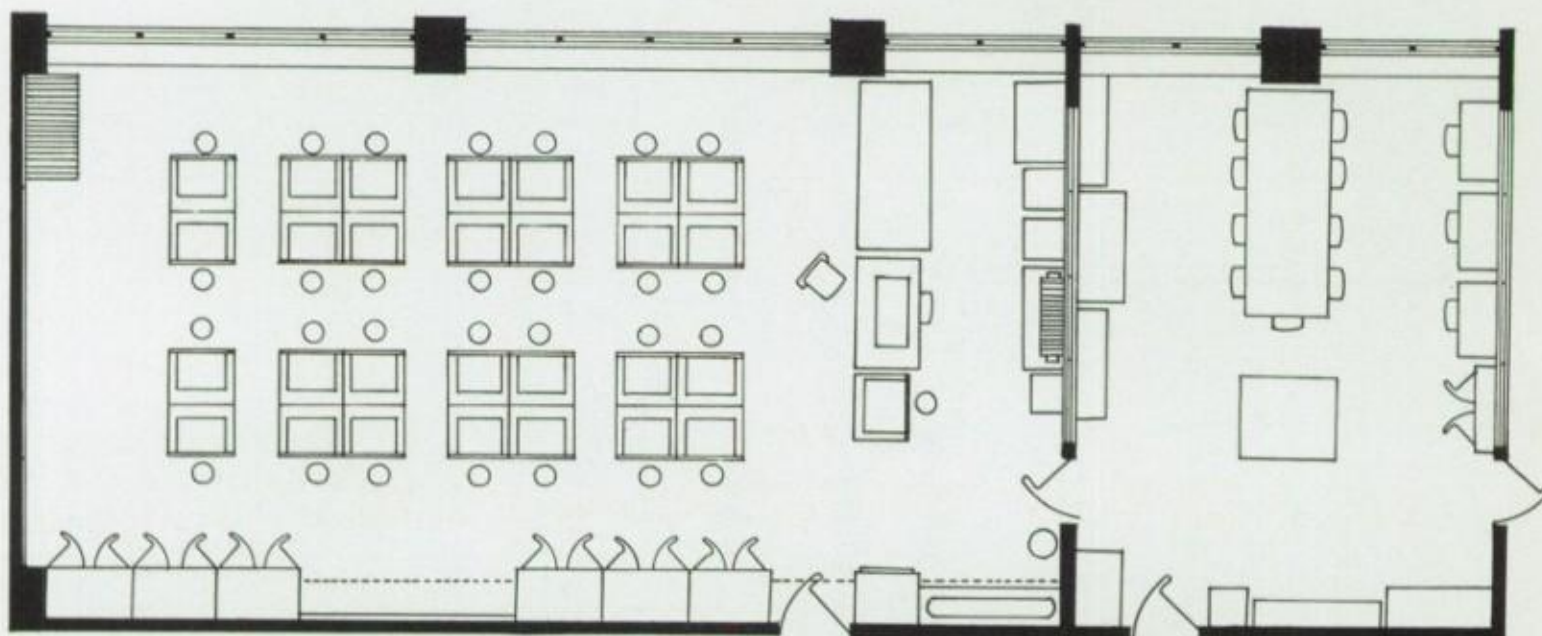
ART & DESIGN ENGINEERING COMPLEX



Christopher L. Griffin / Architecture
 189-30 117th Road, St. Albans, N.Y. 11412
 (212) 528-2528

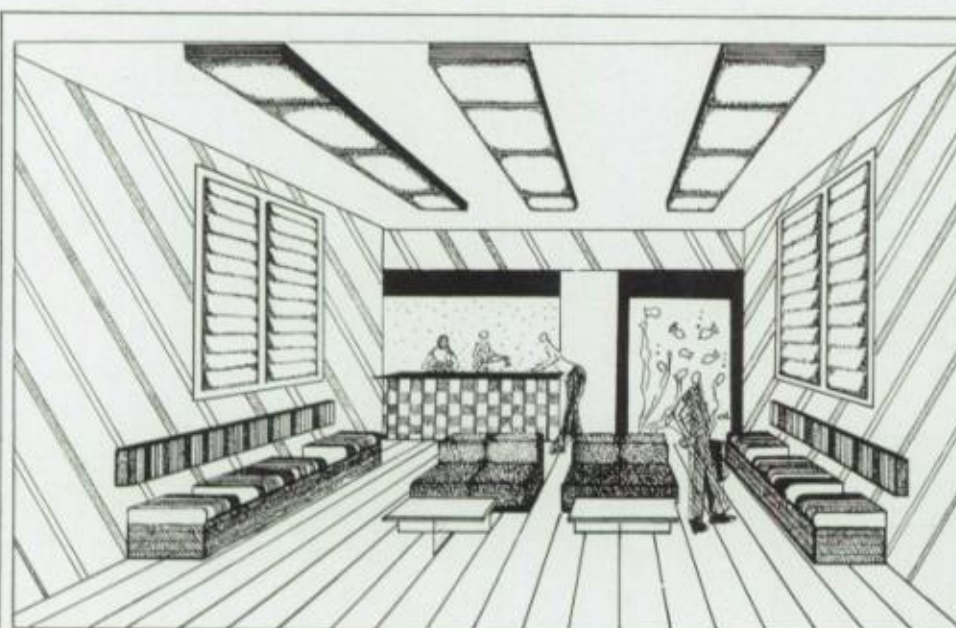


PERSPECTIVE



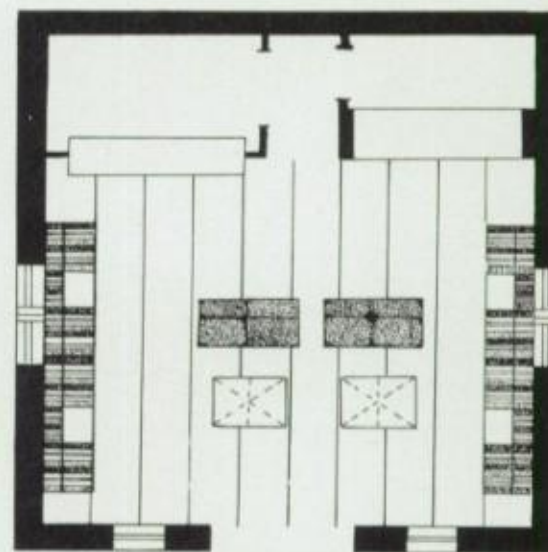
FLOOR PLAN

Jorge L. Sein / Architecture
910 Columbus Avenue, New York 10025
(212) 864-6210

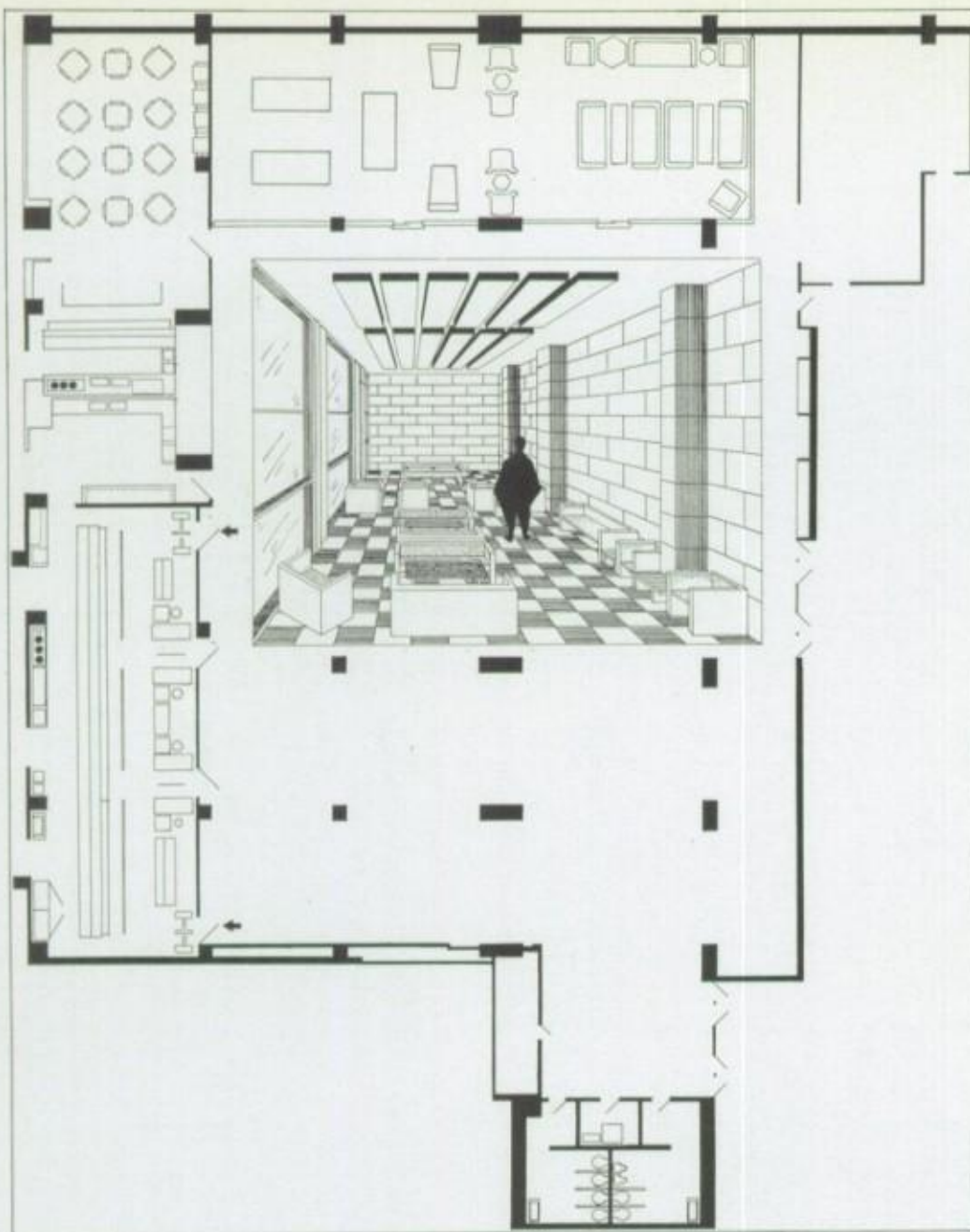


interior perspective

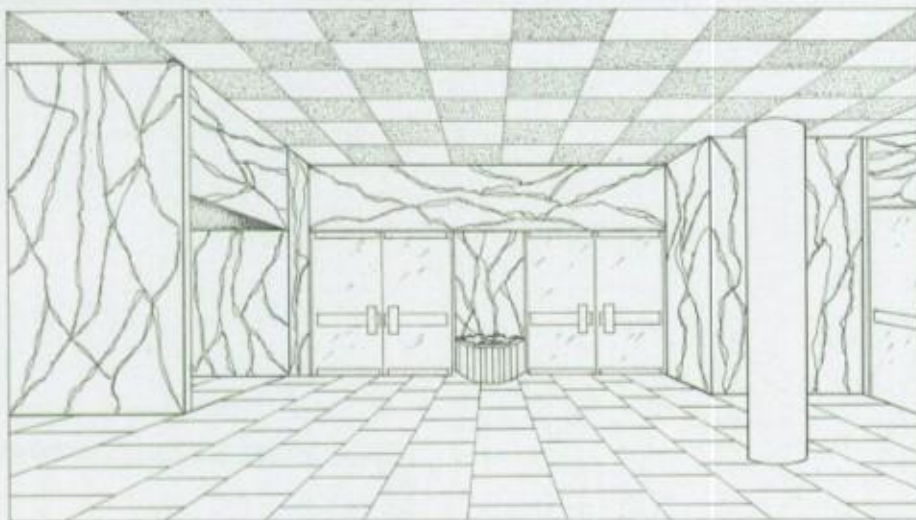
STUDENT LOUNGE



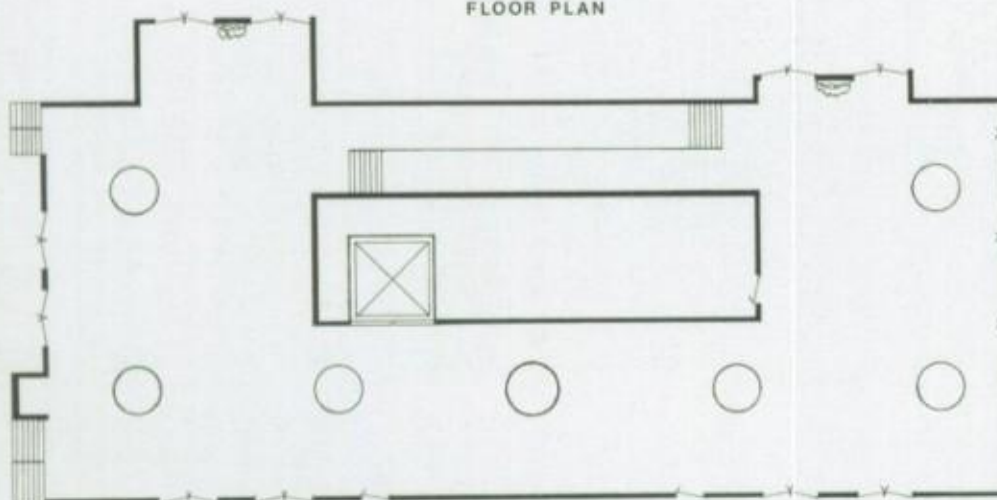
Awilda Jimenez / Architecture
577 F.D.R. Drive, New York 10002
(212) 777-6378



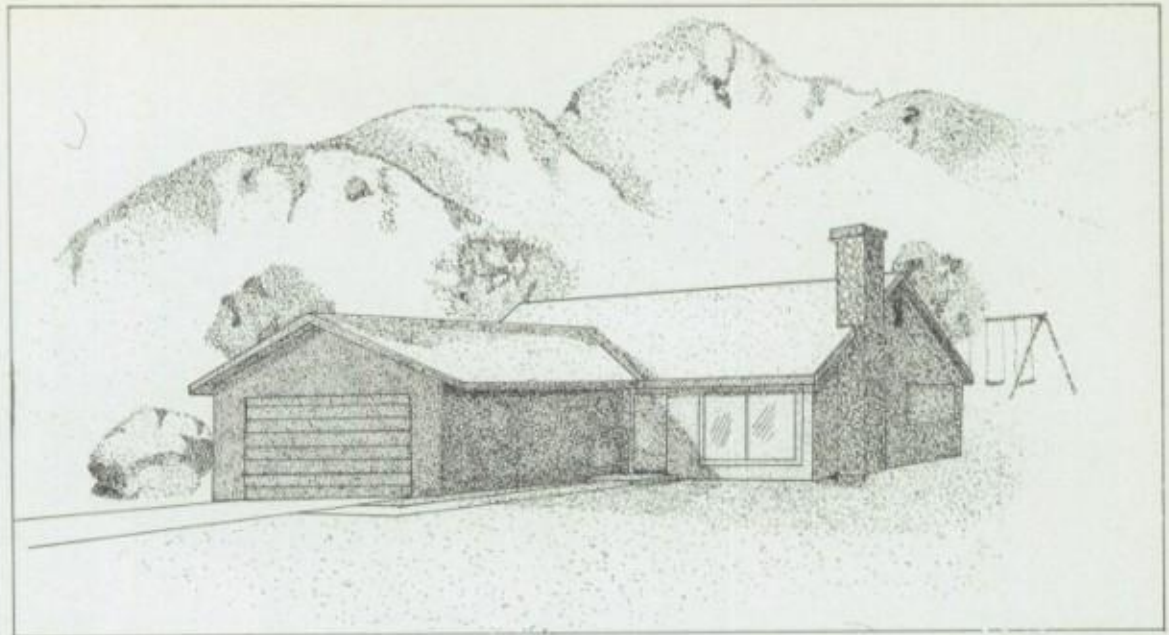
Edward T. Myers III / Architecture
 1935 McGraw Avenue, Bronx, N.Y. 10462
 (212) 823-5866



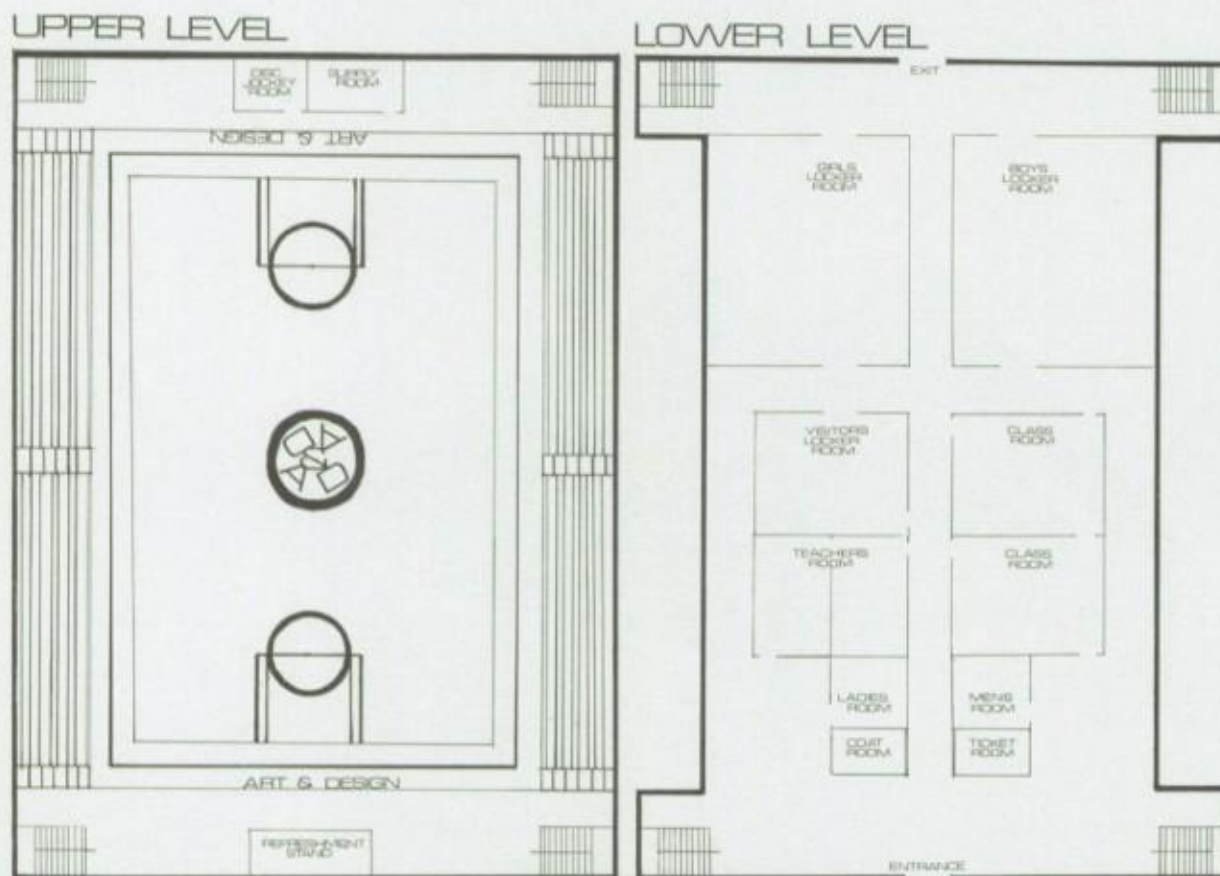
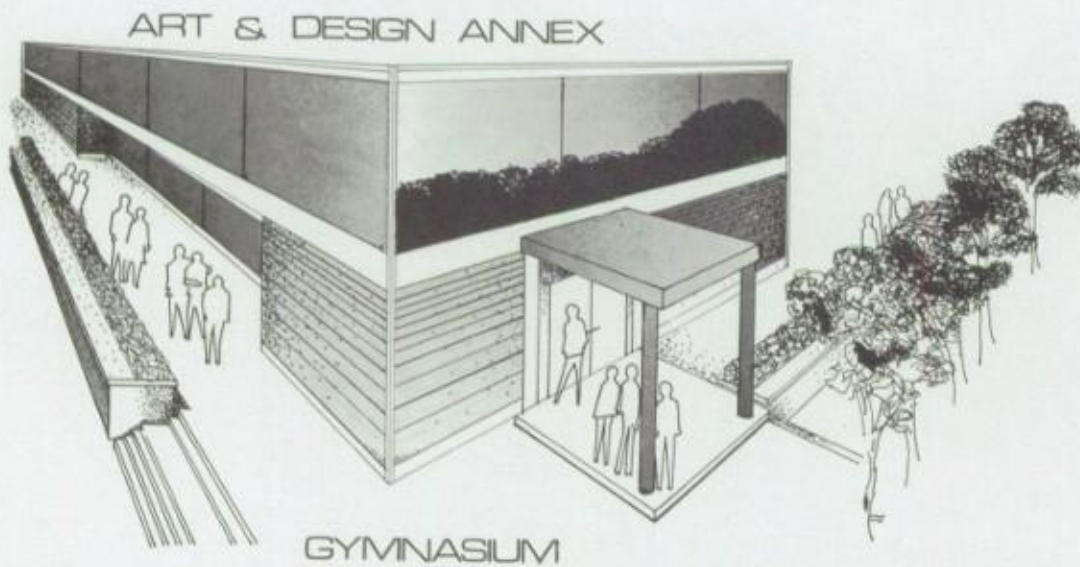
THE REDESIGNED LOBBY
 FLOOR PLAN



Donald A. Evans / Architecture
 4136 Baychester Avenue, Bronx, N.Y. 10466
 (212) 994-7090



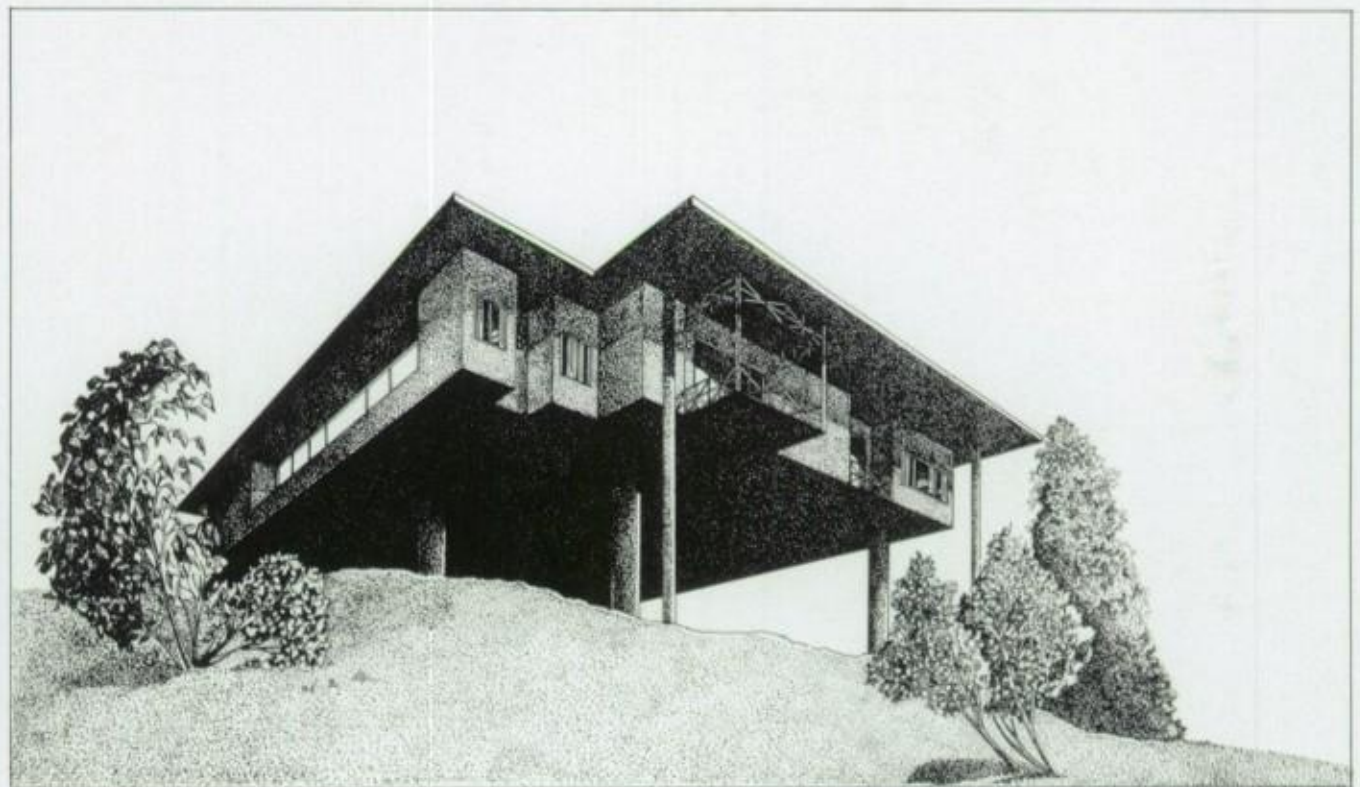
Peter Halberg / Architecture
40 West 77th Street, New York 10024
(212) 787-1657



Justine D. La Valle / Architecture
40 Woodruff Avenue, Brooklyn, N.Y. 11226
(212) 941-1365

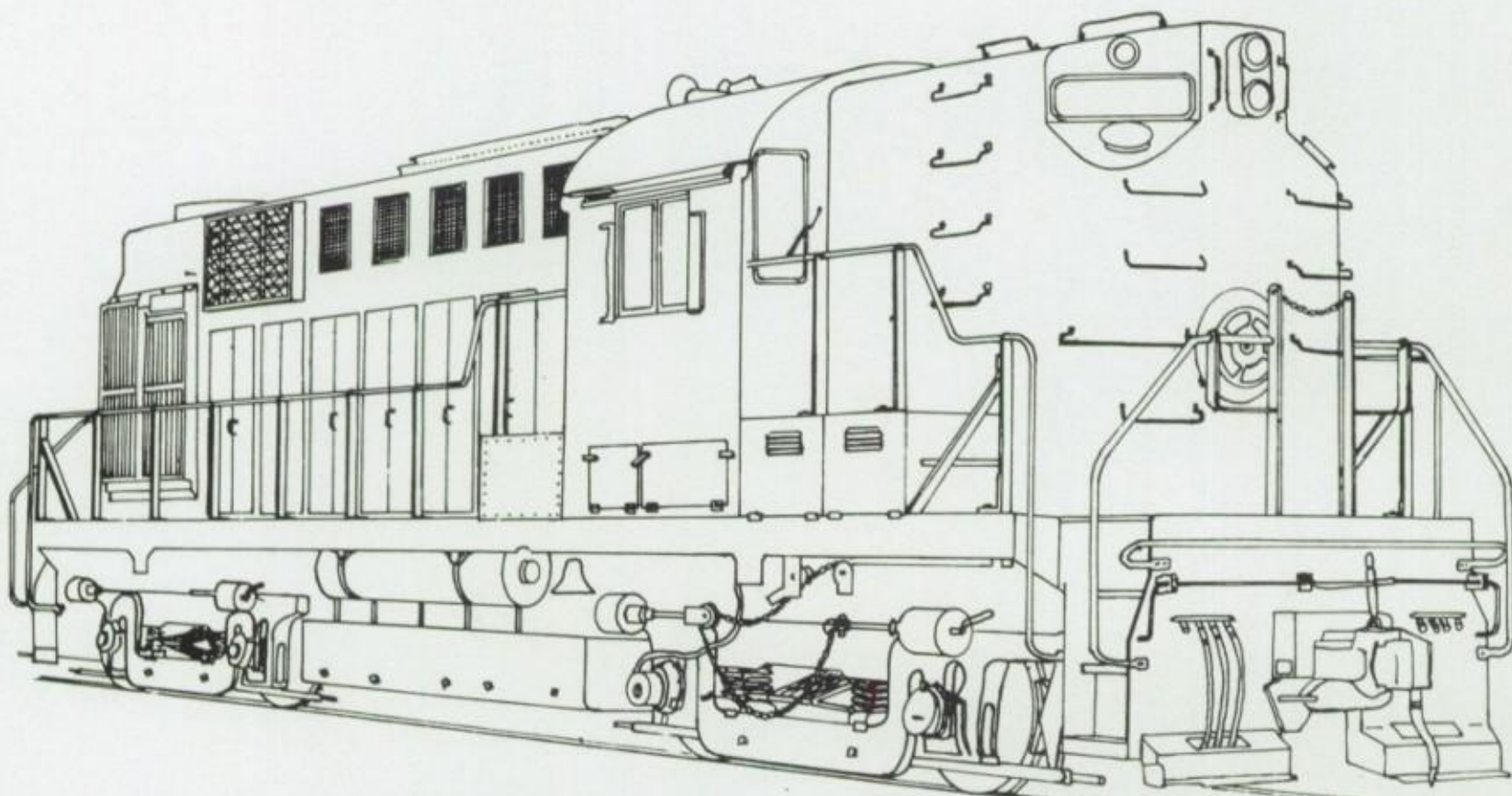
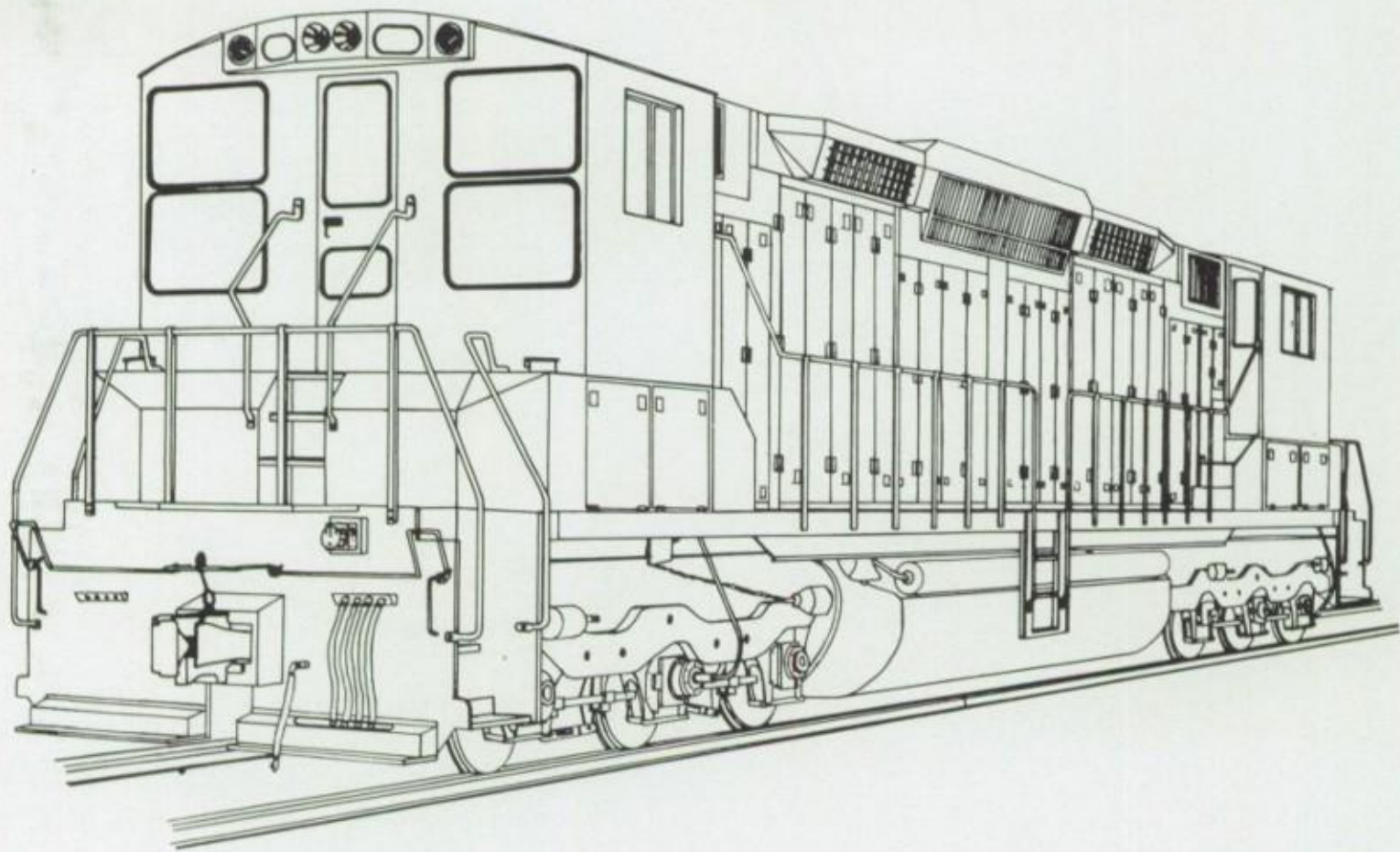


John W. Olenyik / Architecture
 251-10 52nd Avenue, Little Neck, N.Y. 11362
 (212) 321-4788

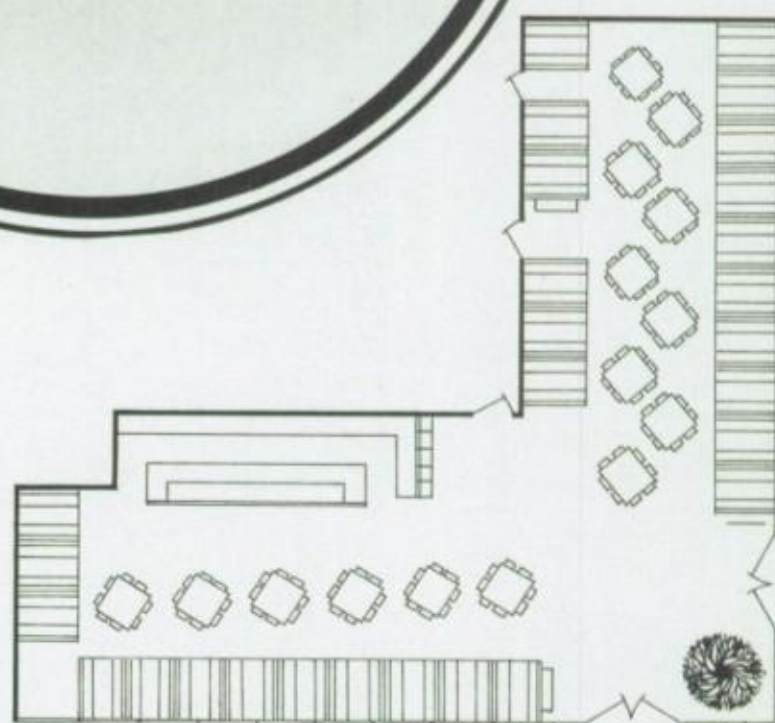
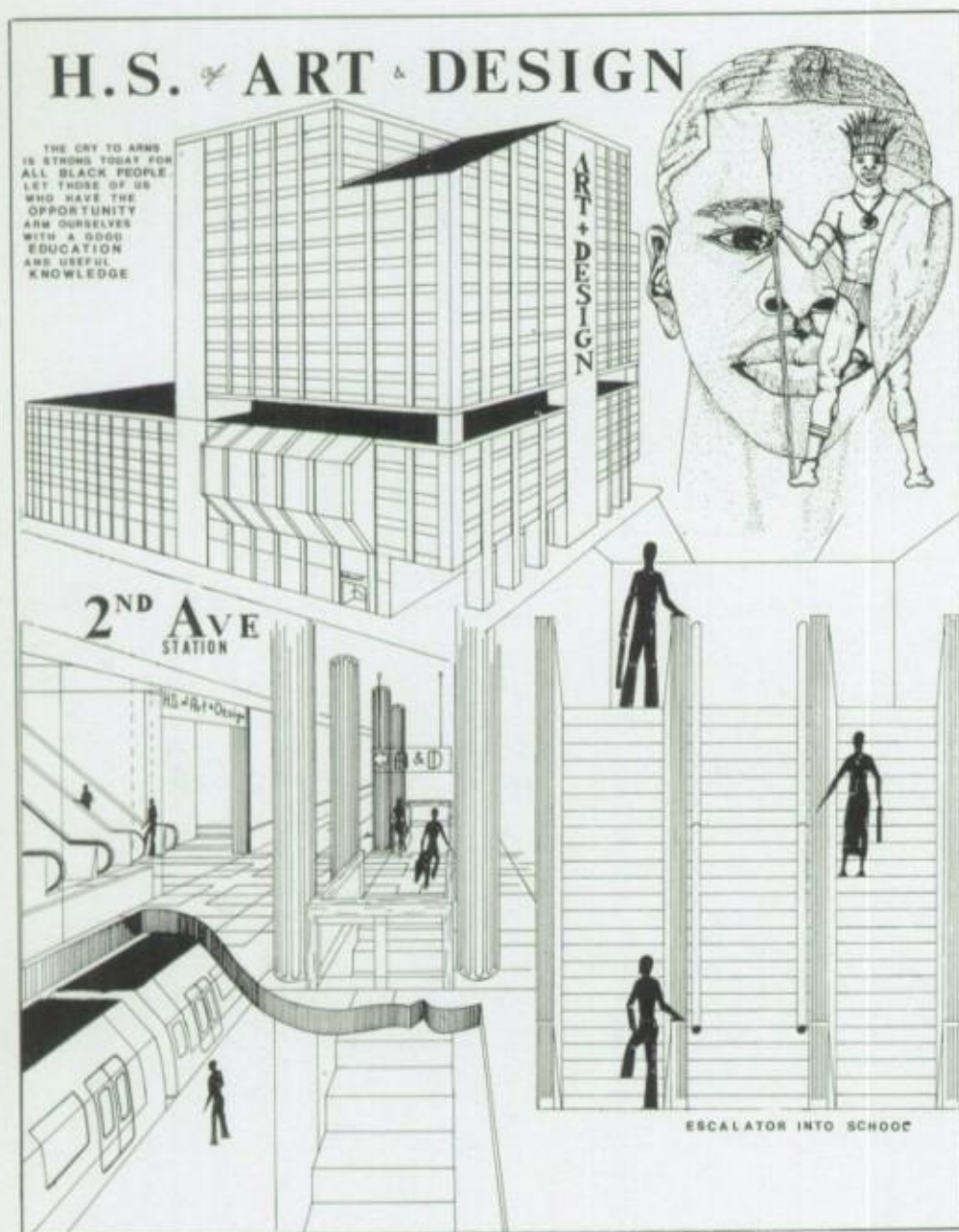
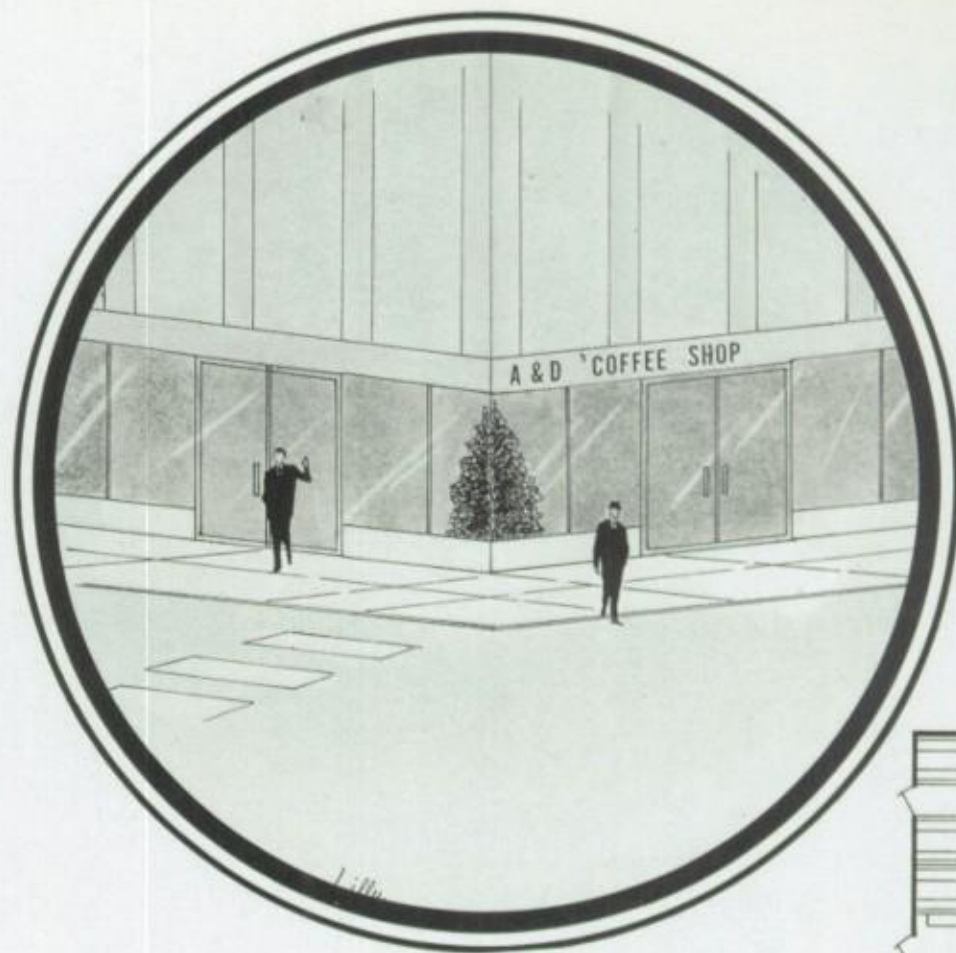


Jacques E. Philogene / Architecture
 464 Eastern Parkway, Brooklyn, N.Y. 11225
 (212) 467-9141

Marc A. Veuhoff / Architecture
43-05 72nd Street, Woodside, N.Y. 11377
(212) 672-2468



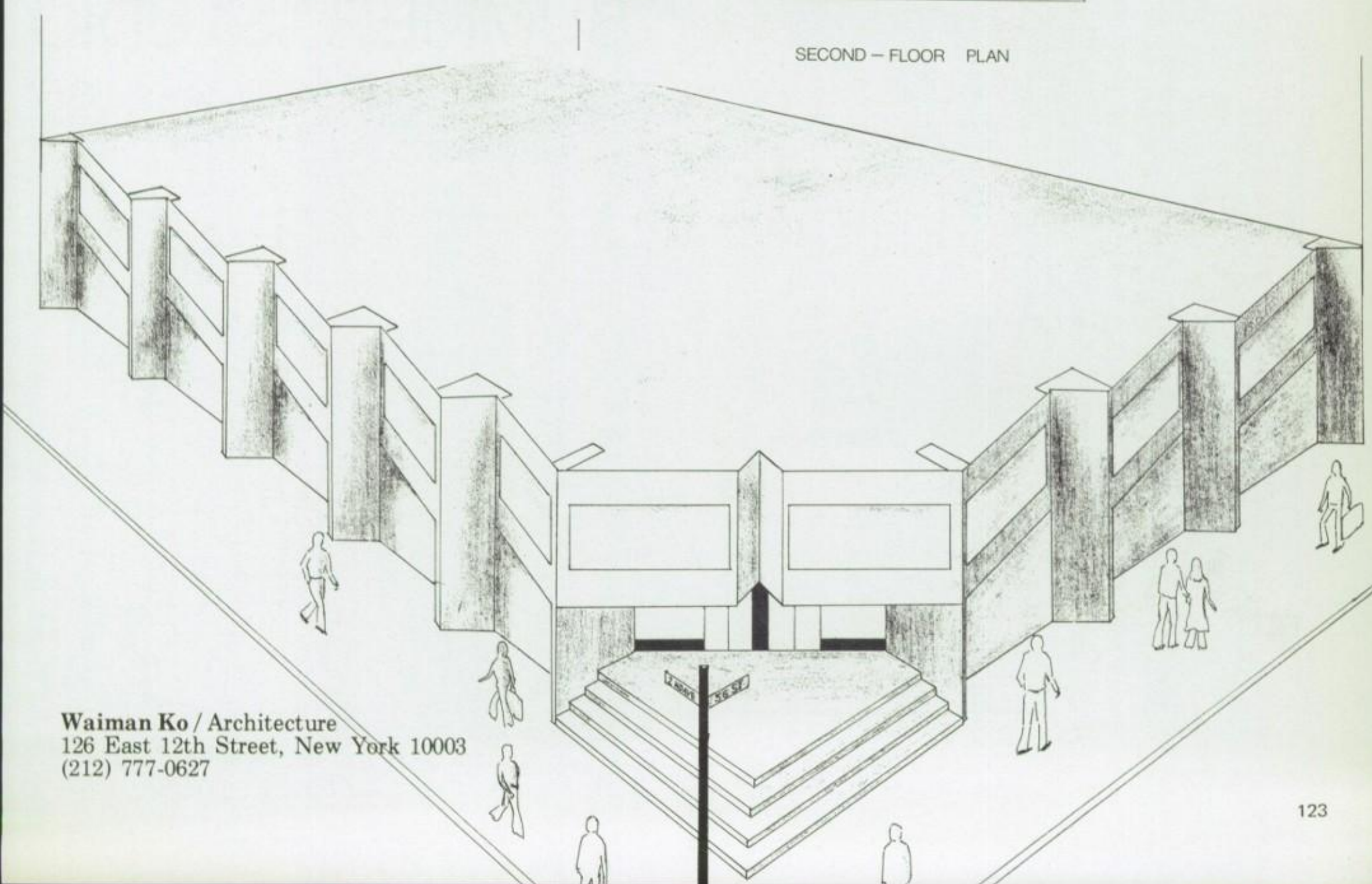
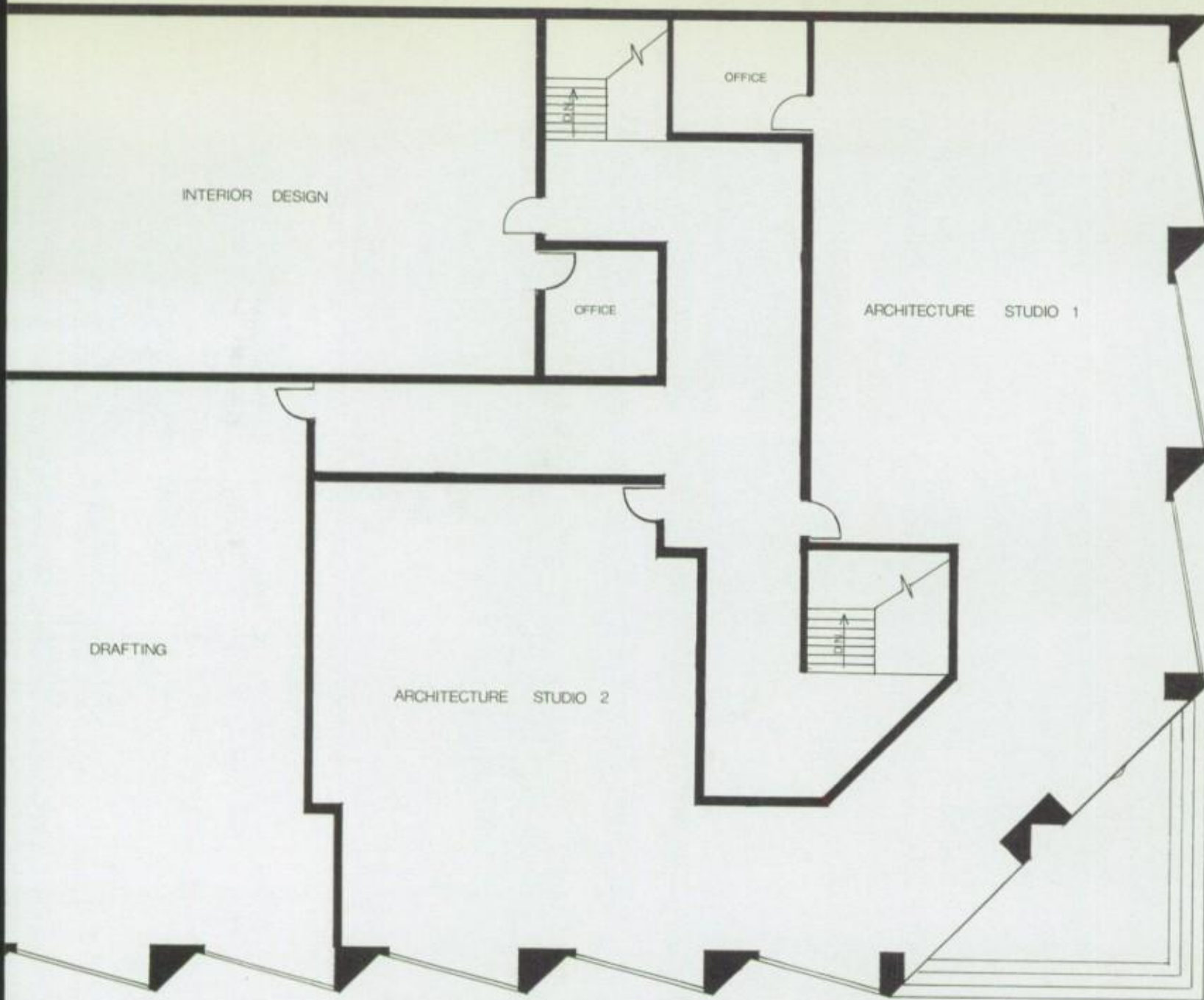
A&D ELECTROMOTIVE

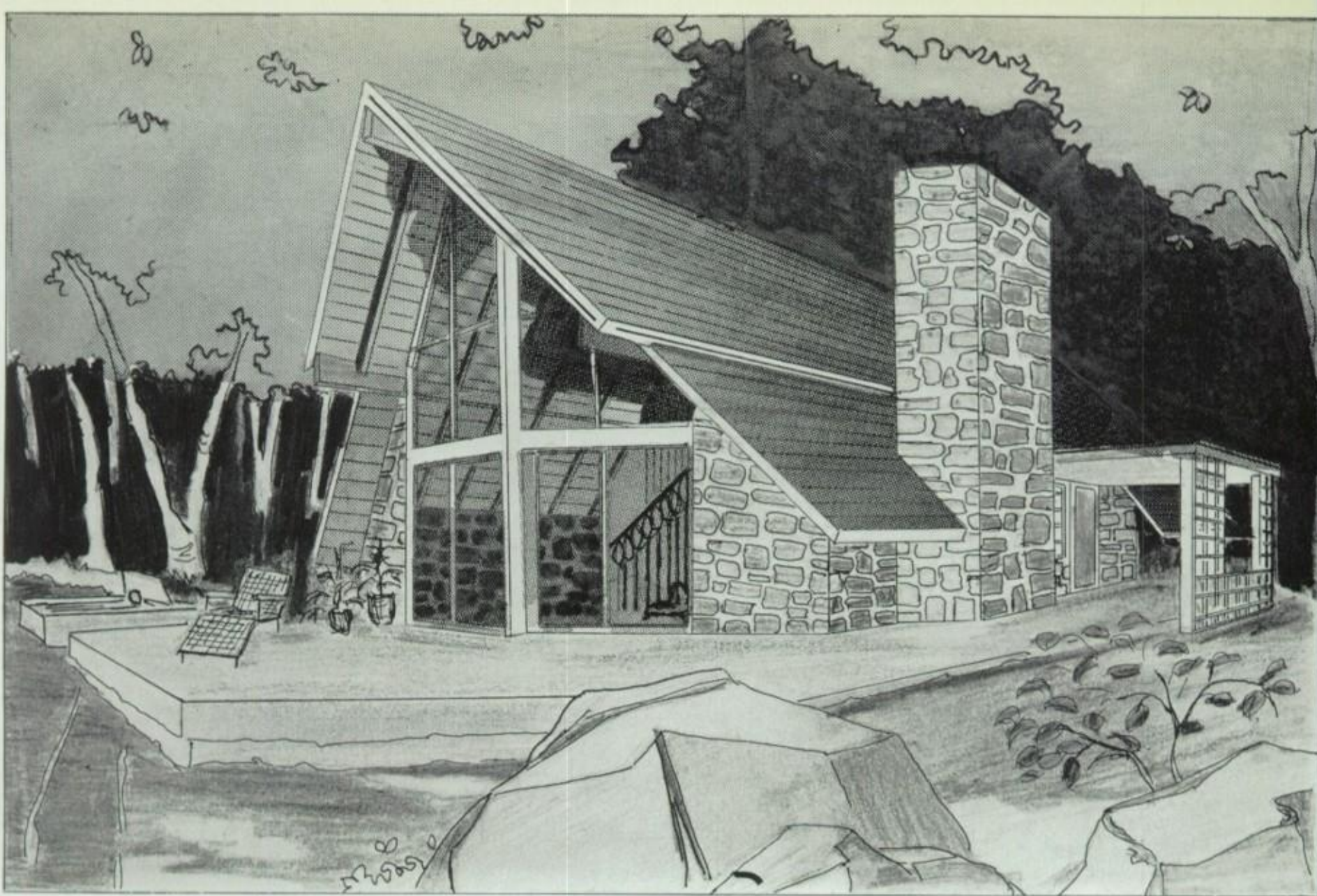


floor plan

Lillian Janca / Architecture
6004 Woodbine Street, Ridgewood, N.Y. 11227
(212) 381-6260

Earle B. Palmer / Architecture
10202 Van Wyck Expwy., Richmond Hill, N.Y. 11419

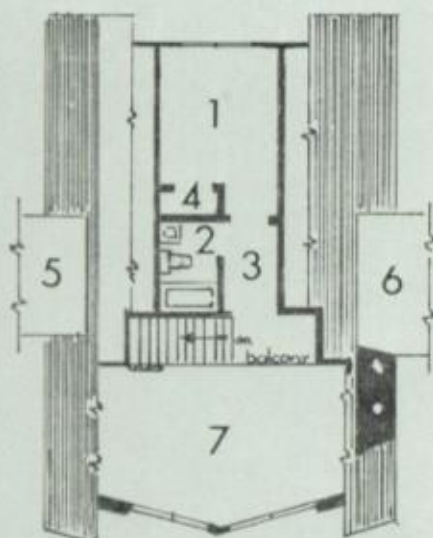




SUMMER STUDIO

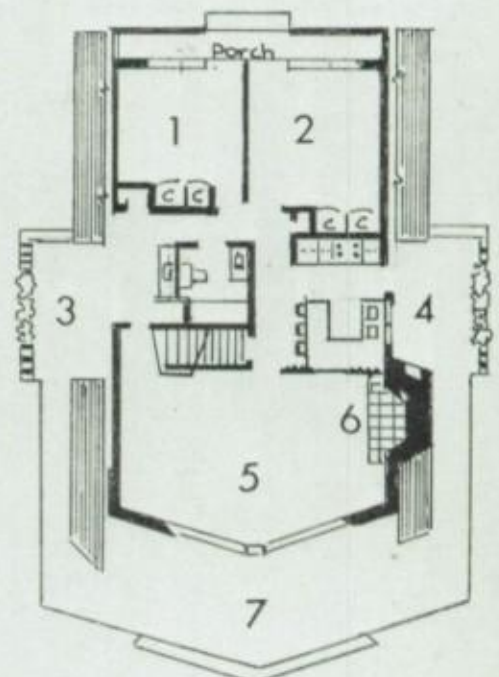
Venus Chara / Architecture
 30-44 83rd Street, Jackson Heights, N.Y. 11372
 (212) 779-4977

SECOND FLOOR PLAN



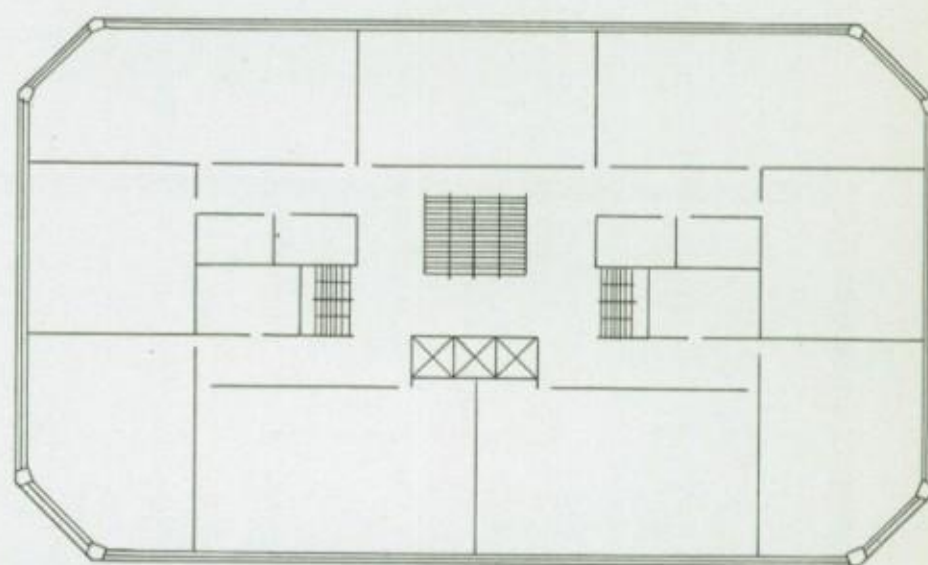
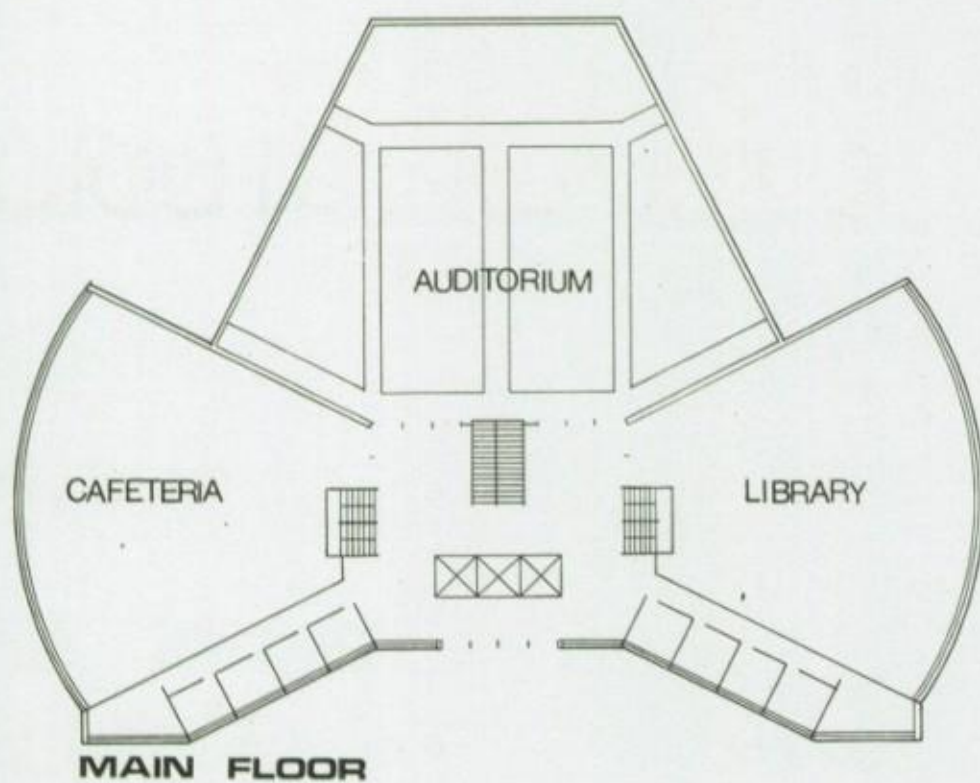
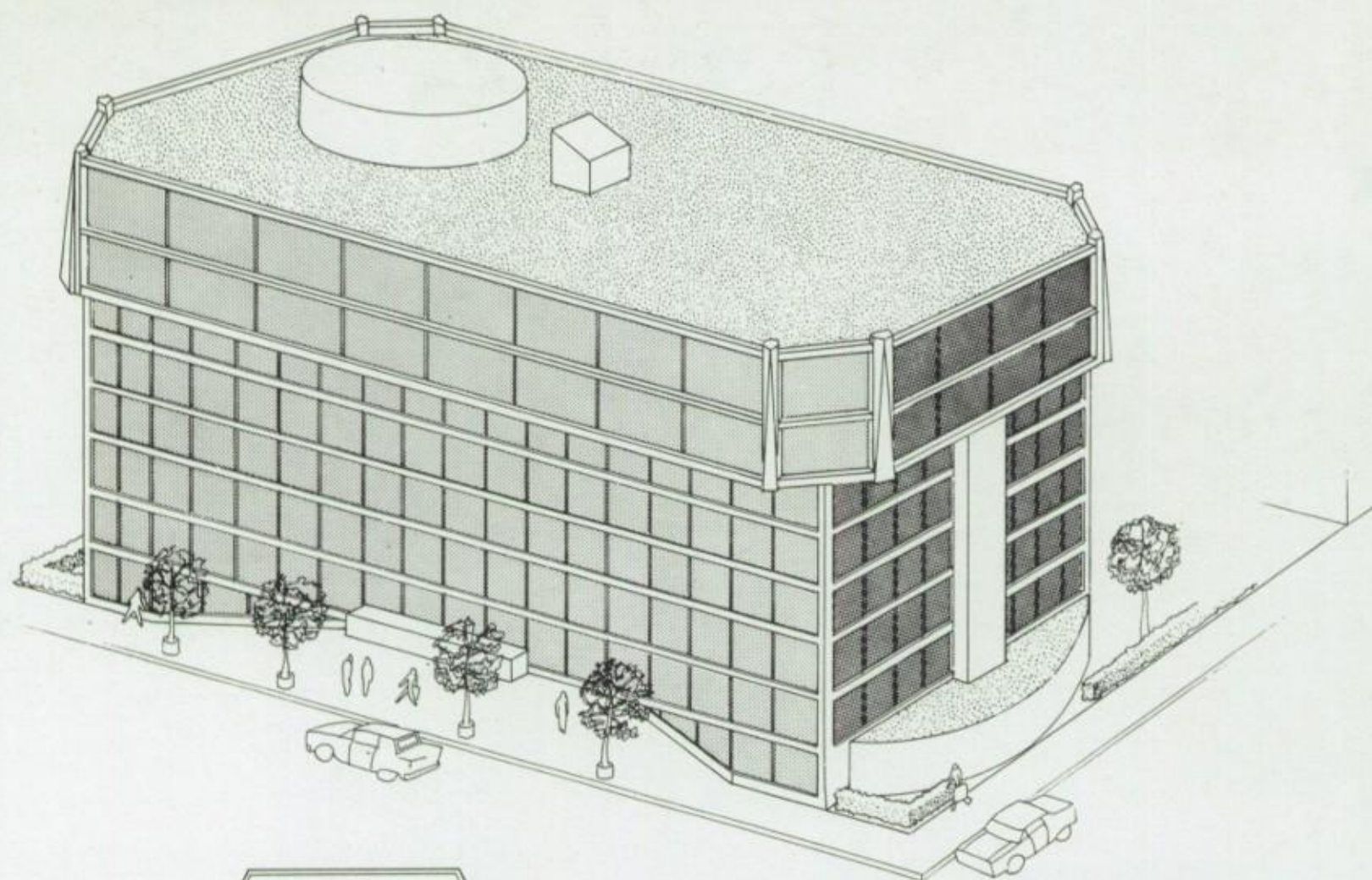
- 1.den
- 2.bathroom
- 3.hall
- 4.closet
- 5.& 6 roof
- 7.living - room below

FIRST FLOOR PLAN

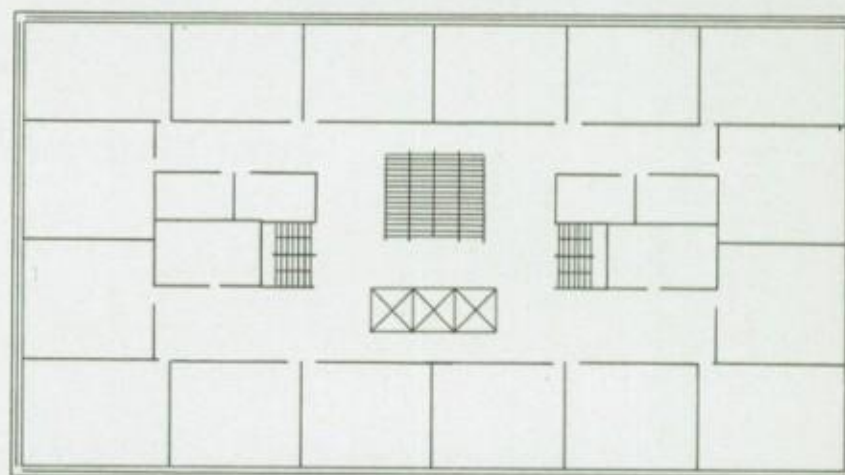


- 1.& 2. bedrooms
- 3.& 4.porch
- 5. living - dining
- 6.fireplace
- 7.deck

HIGH SCHOOL OF ART AND DESIGN: REDESIGNED



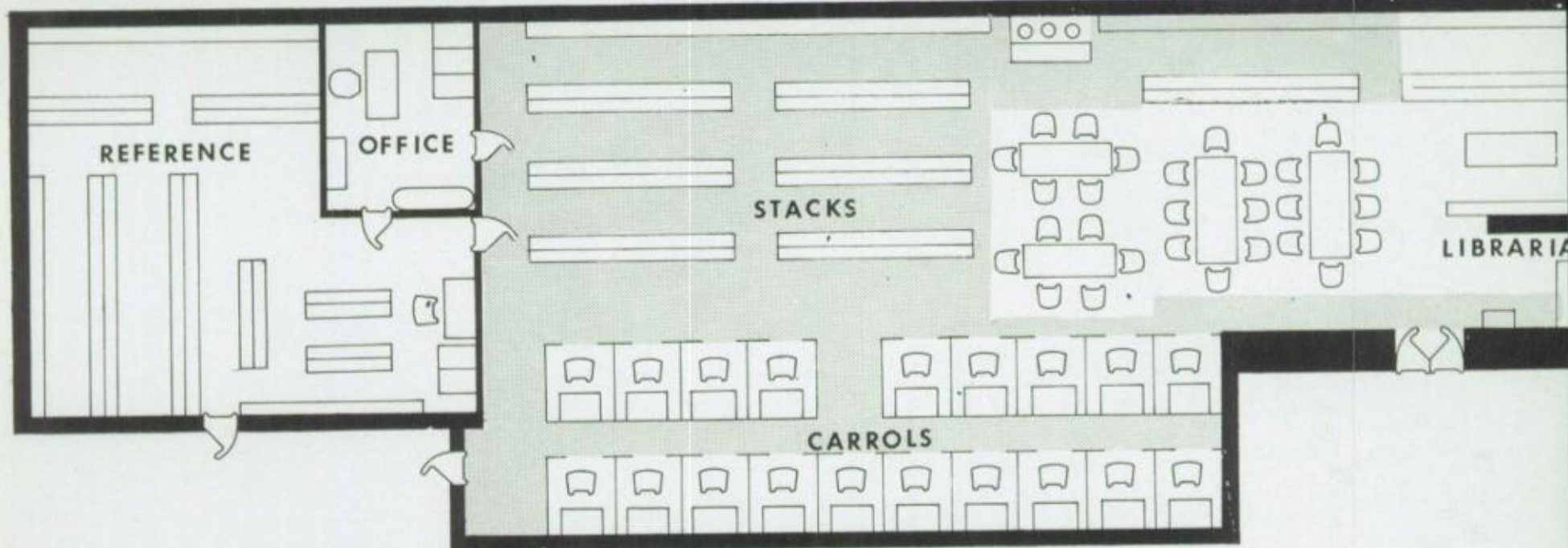
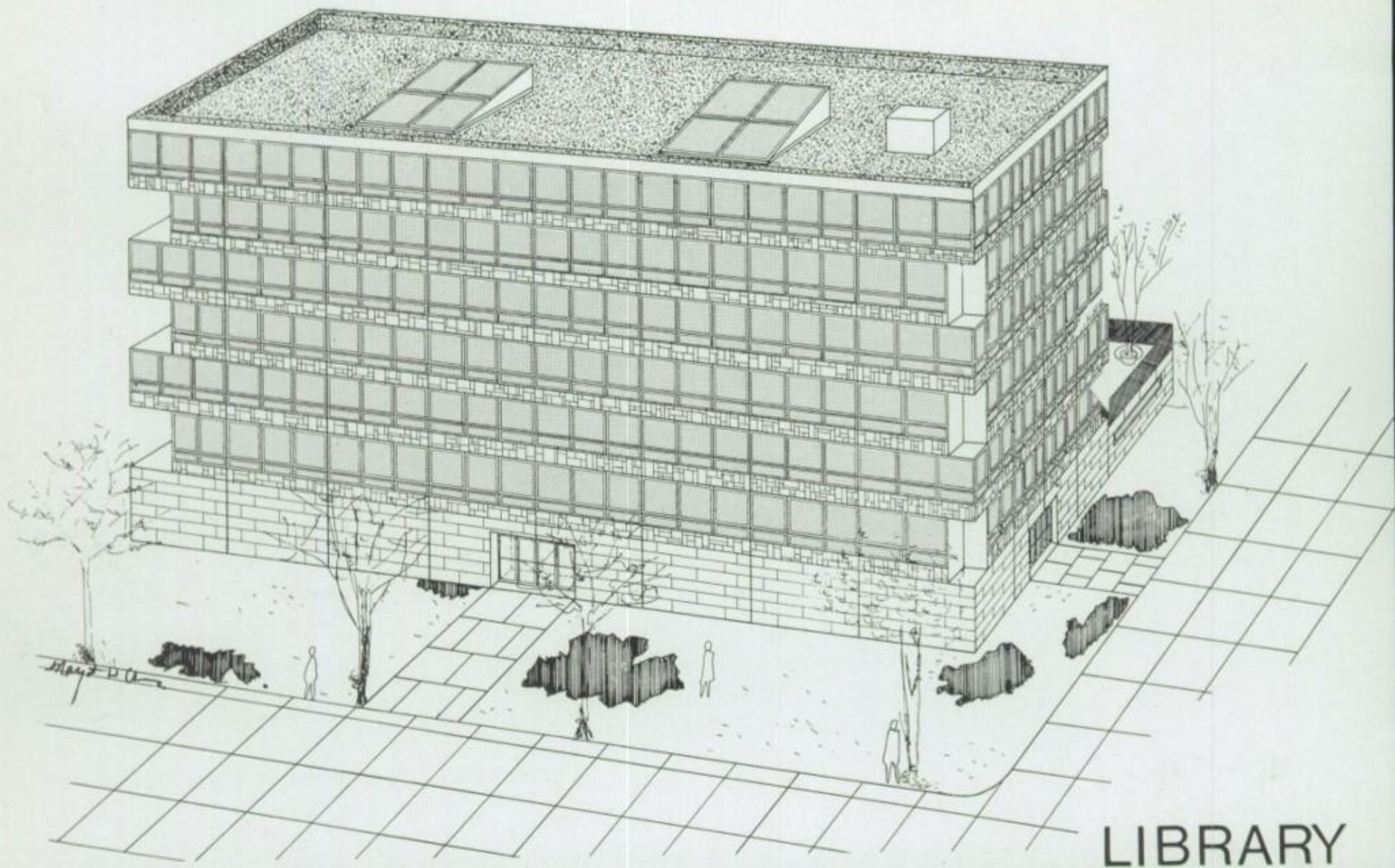
ART FLOORS (7th & 8th)



ACADEMIC FLOORS (2nd-6th)

Robert C. Guy / Architecture
 170 Woodruff Avenue, Brooklyn, N.Y. 11226
 (212) 462-8367

High School of Art and Design

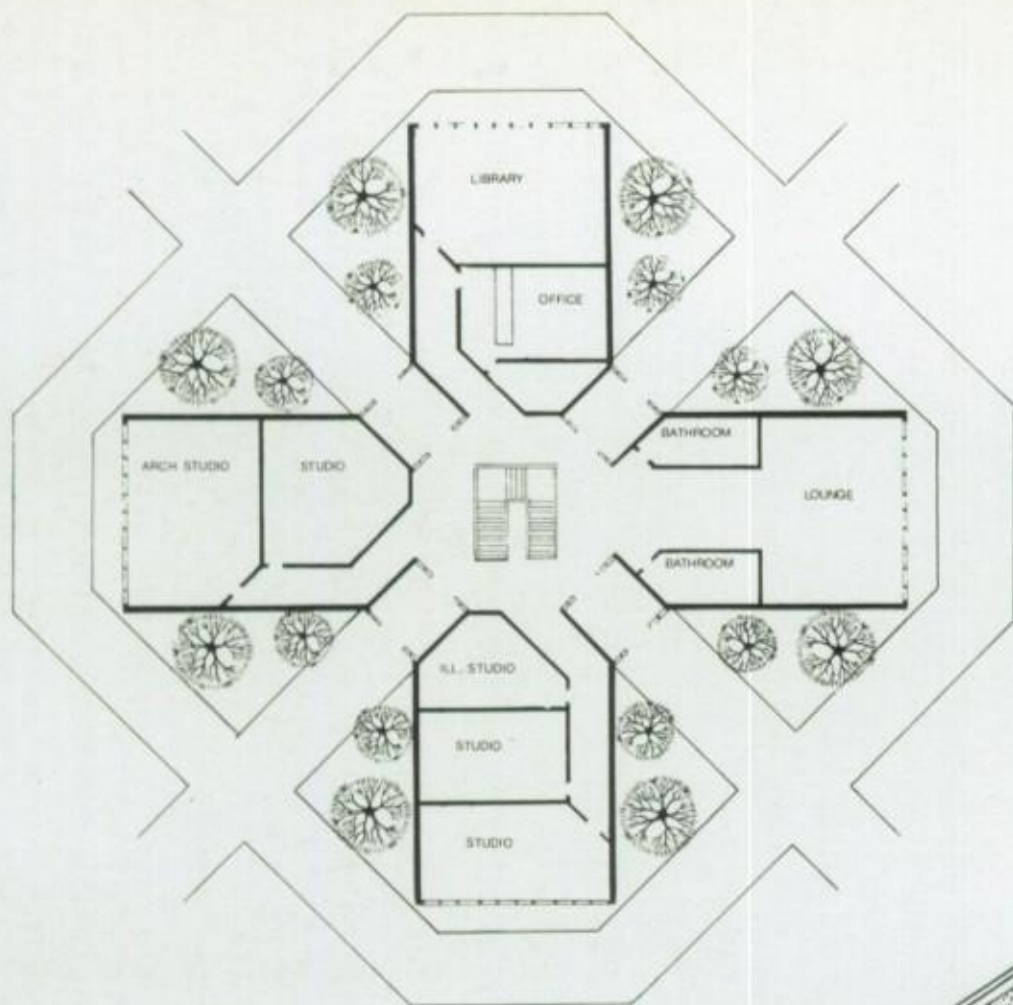


Margaret W. Chau / Architecture
135 Eldridge Street, New York 10002
(212) 226-3490

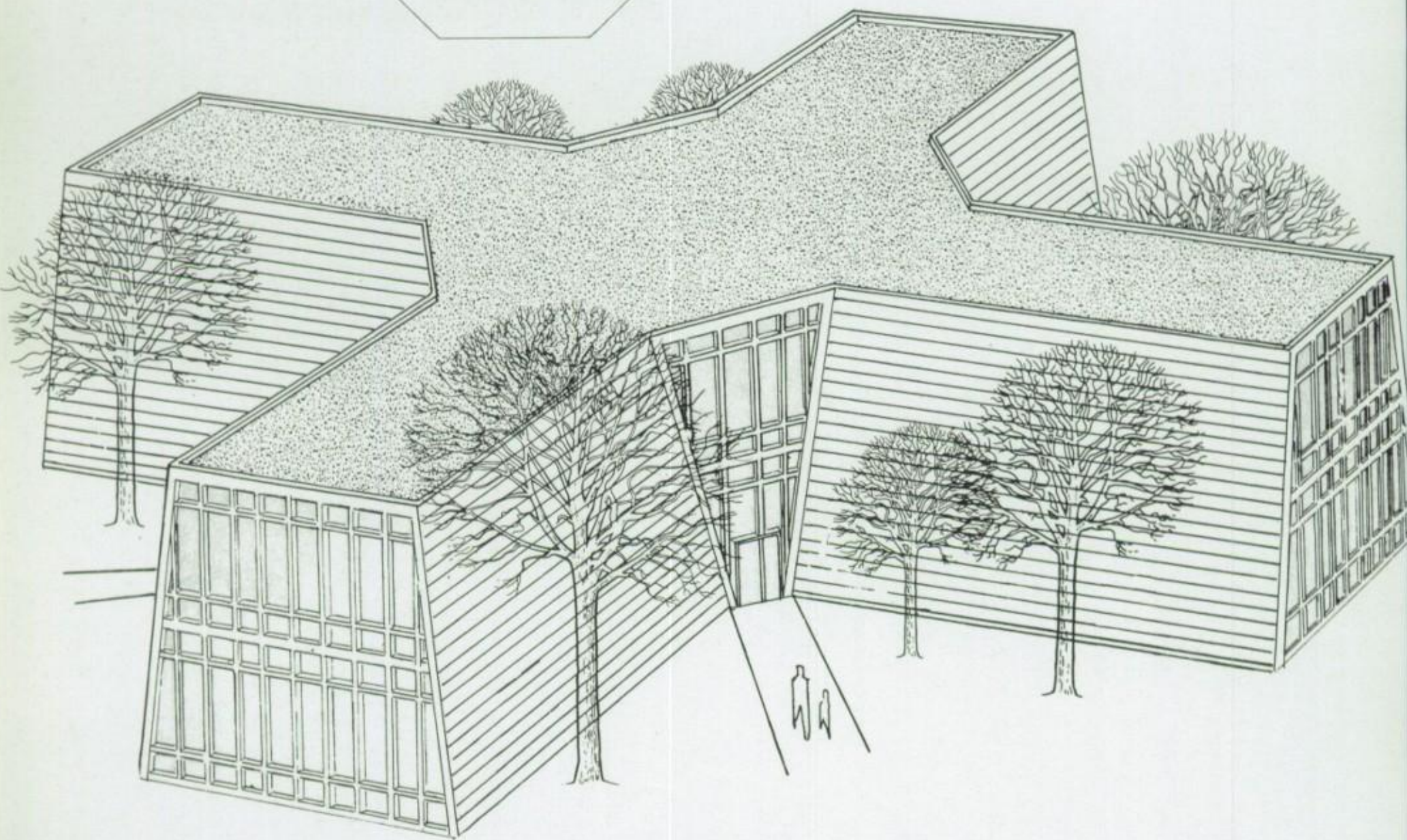
Sibel Asantugrul / Architecture
 43-09 40th Street, Sunnyside, N.Y.
 (212) 361-1484



Salvatore R. Garzillo / Architecture
 126 23rd Street, Brooklyn, N.Y. 11232
 (212) 768-4377

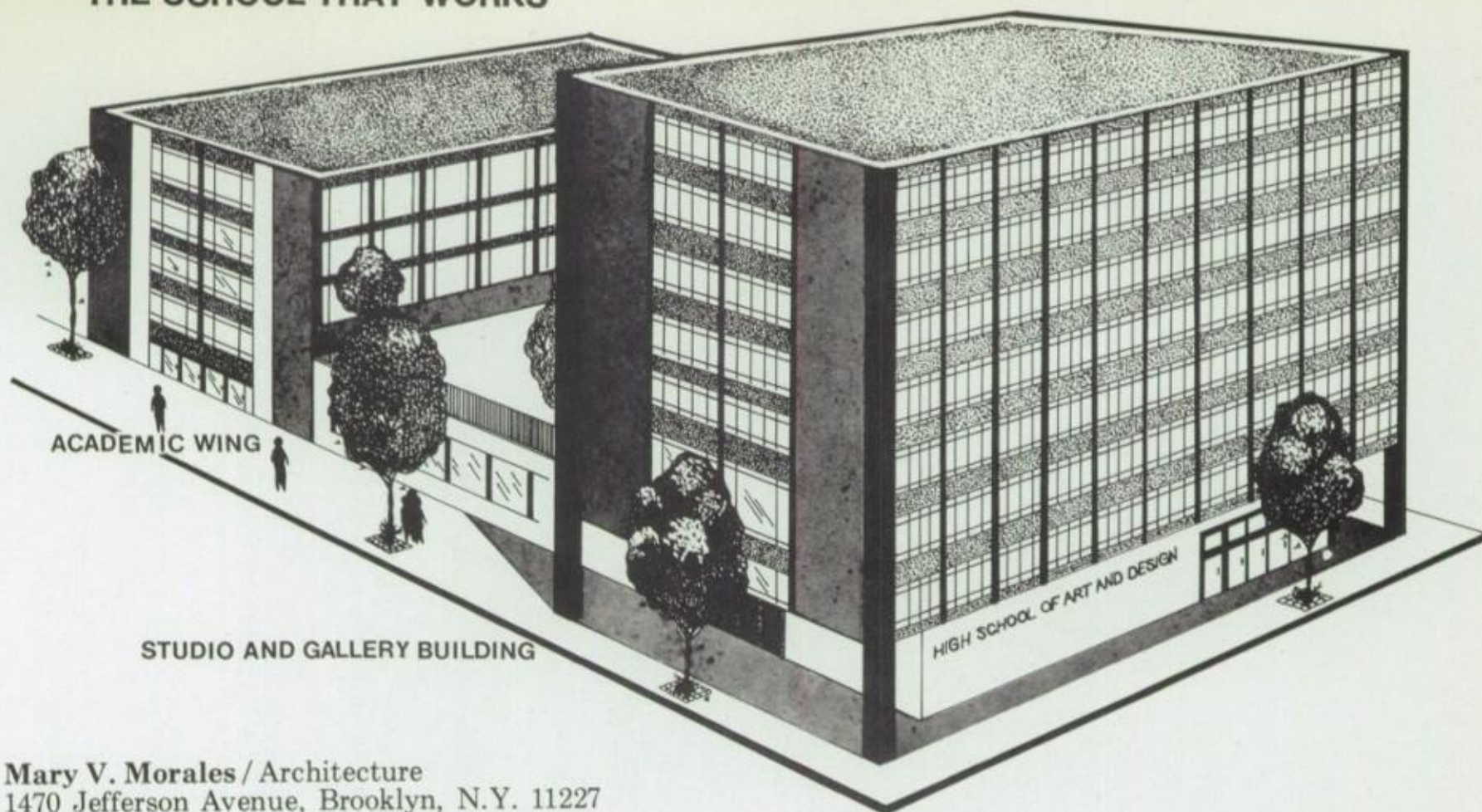


A&D in Queens

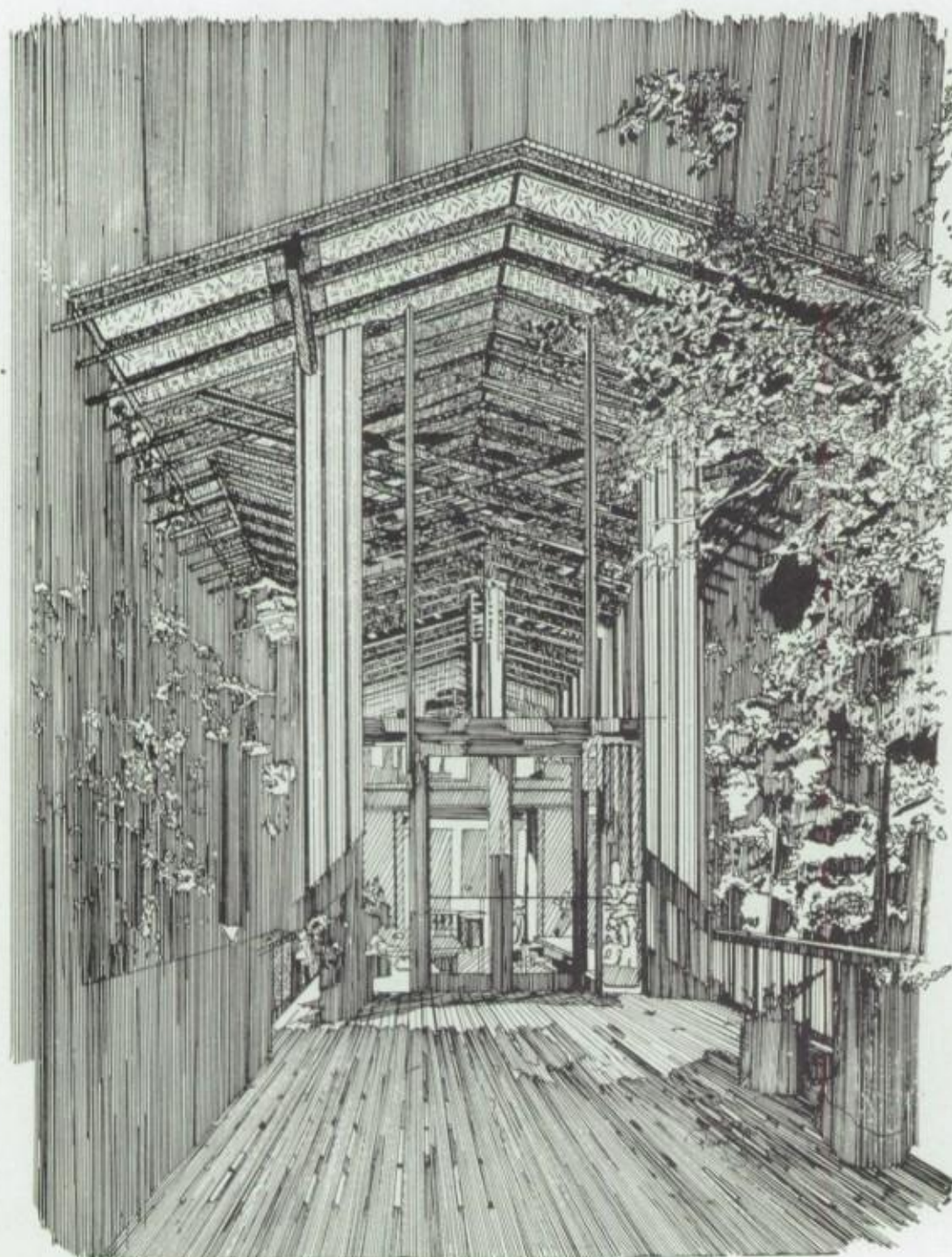


Tracy J. Winkler / Architecture
90-20 63rd Avenue, Rego Park, N.Y. 11374
(212) 639-7117

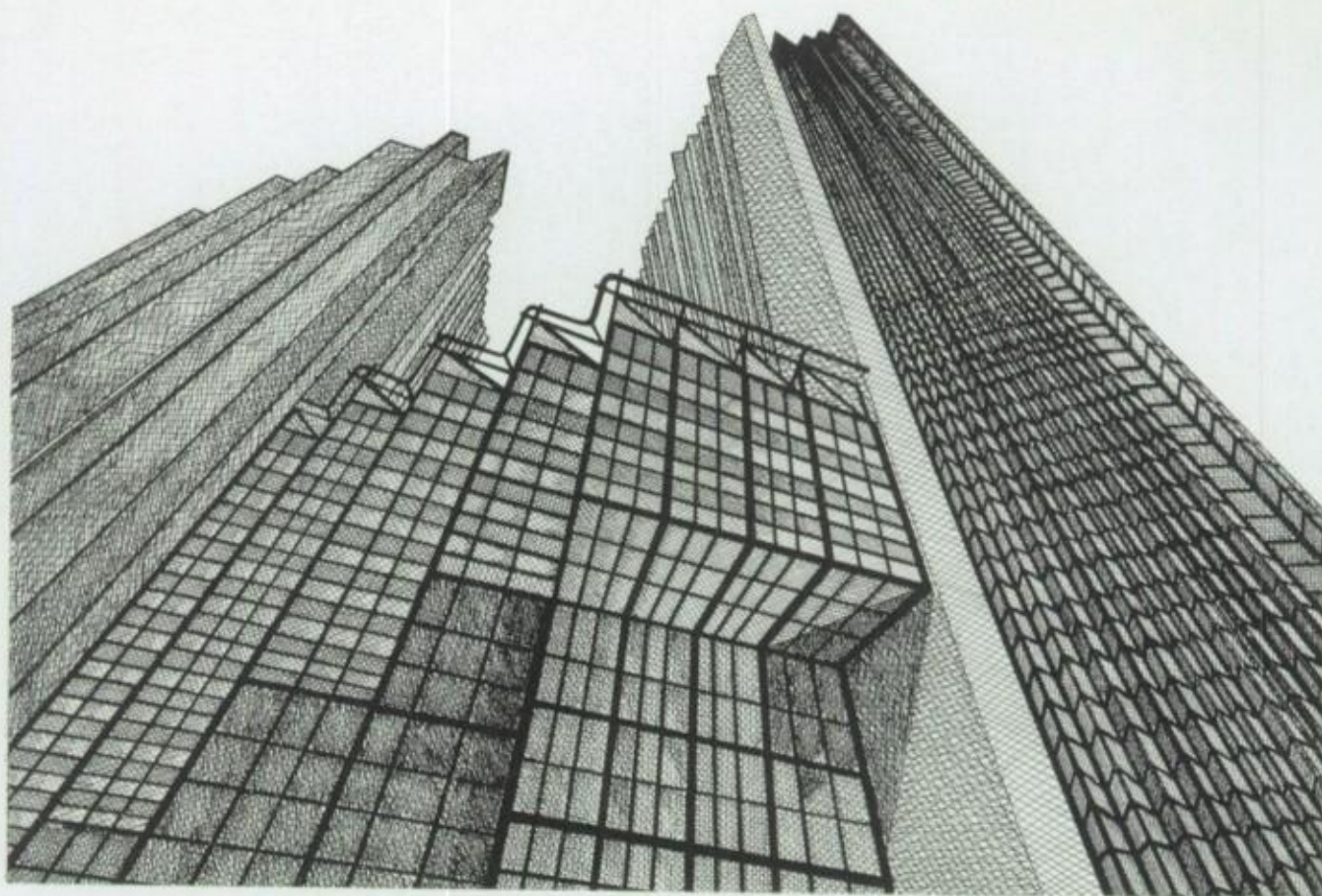
THE SCHOOL THAT WORKS



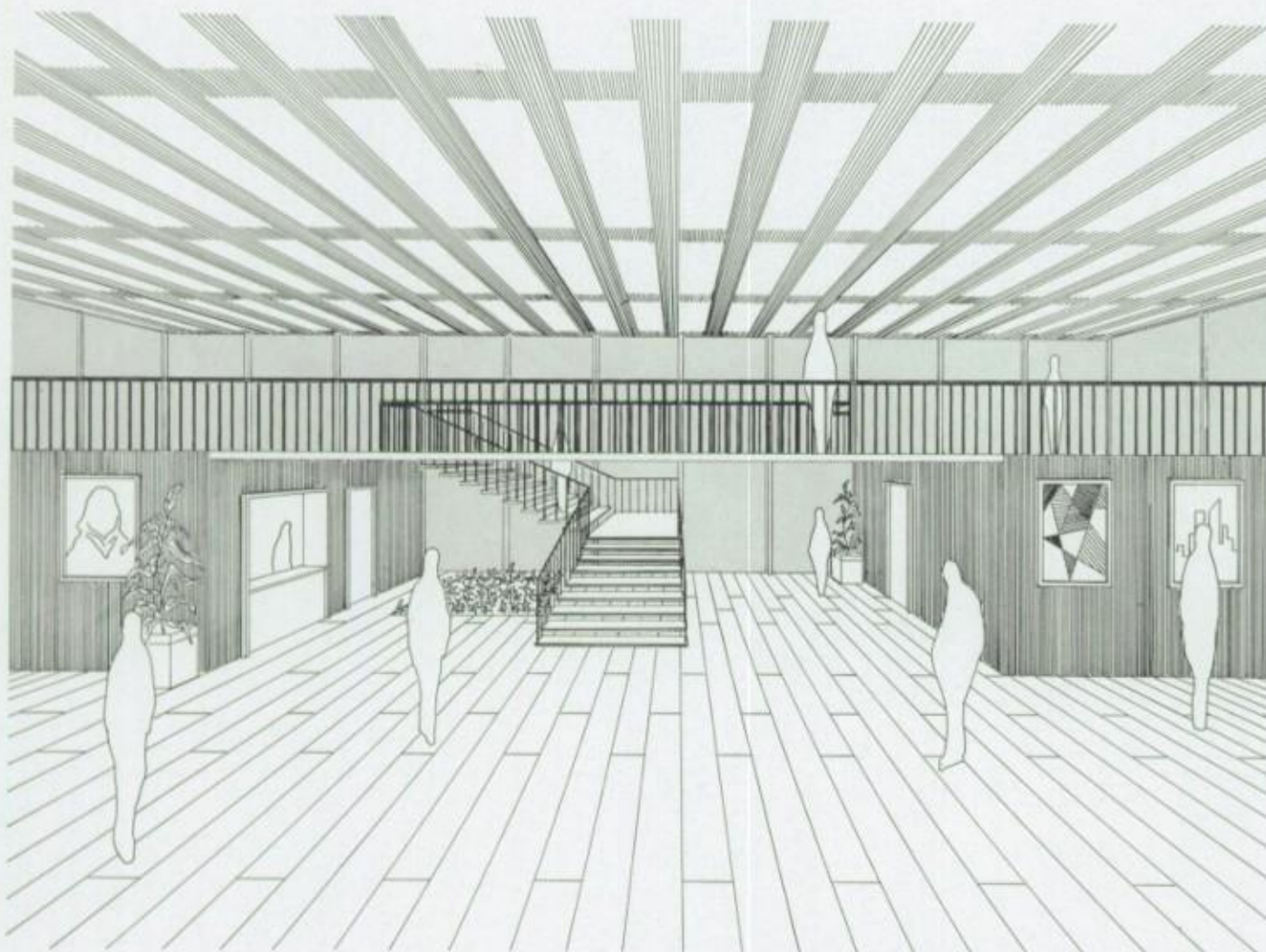
Mary V. Morales / Architecture
 1470 Jefferson Avenue, Brooklyn, N.Y. 11227
 (212) 386-9719



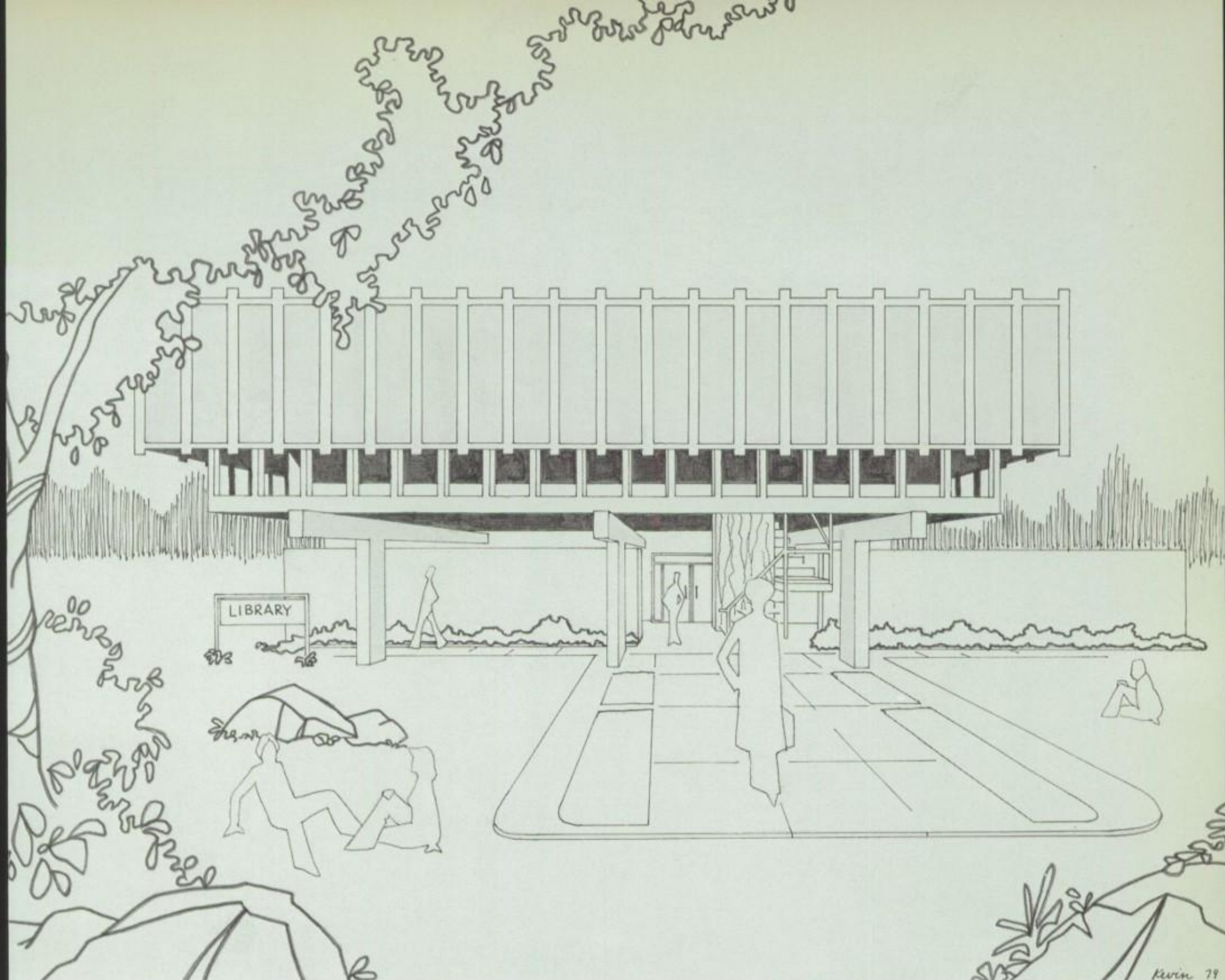
Prince Yu / Architecture
 150-76 15th Drive, Whitestone, N.Y. 11357
 (212) 746-3031



Charles M. Bauer / Architecture
58-43 Bell Boulevard, Bayside, N.Y. 11364
(212) 631-5915

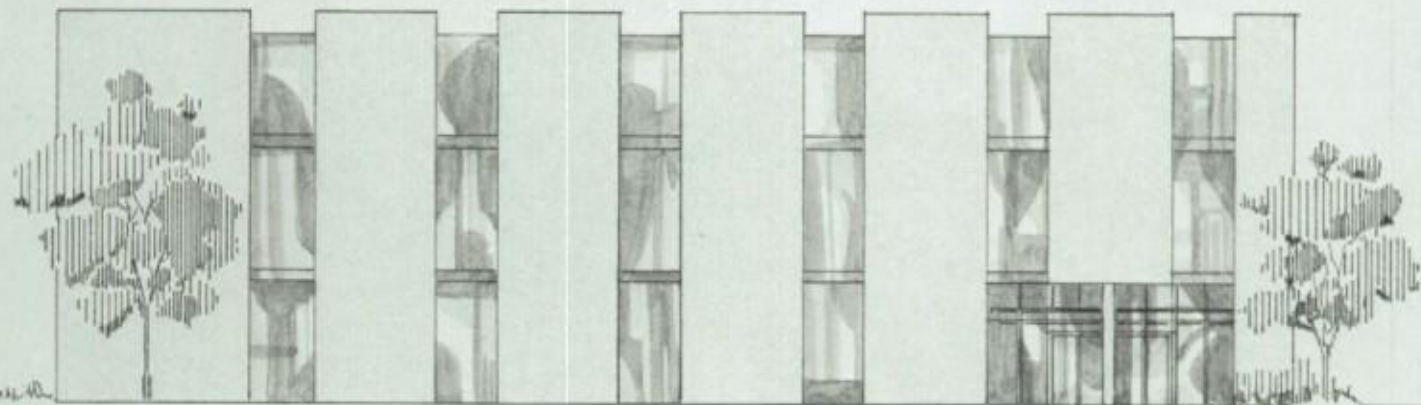
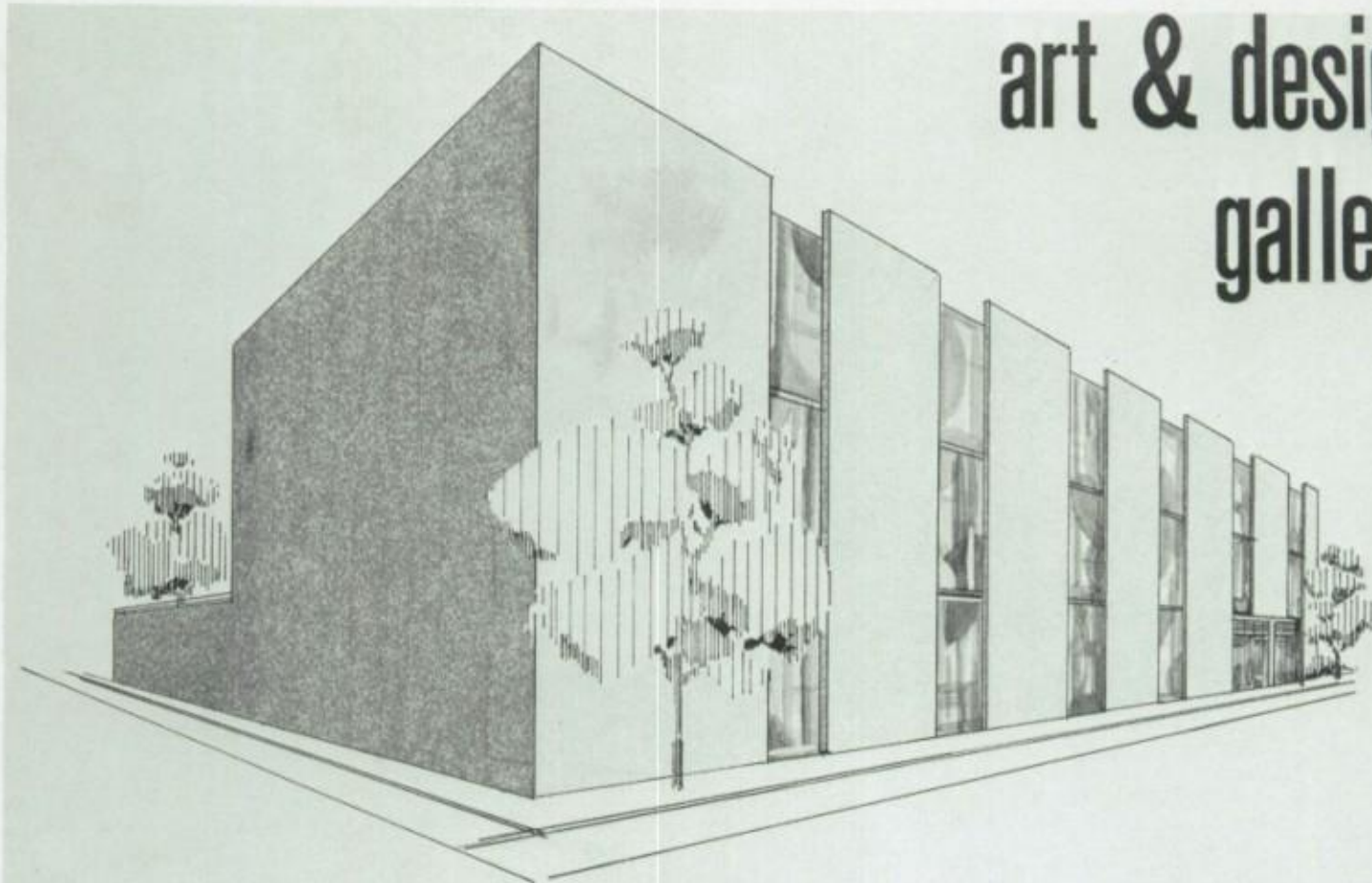


Florencio E. Salcedo / Architecture
47-37 45th Street, Queens, N.Y. 11377
(212) 784-1341

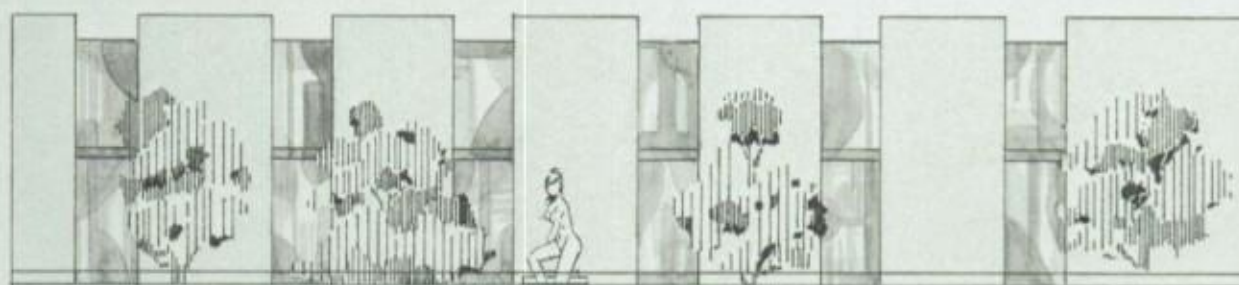


Kevin G. Doherty / Architecture
788 President Street, Brooklyn, N.Y. 11215
(212) 638-1399

art & design gallery



front view



rear view

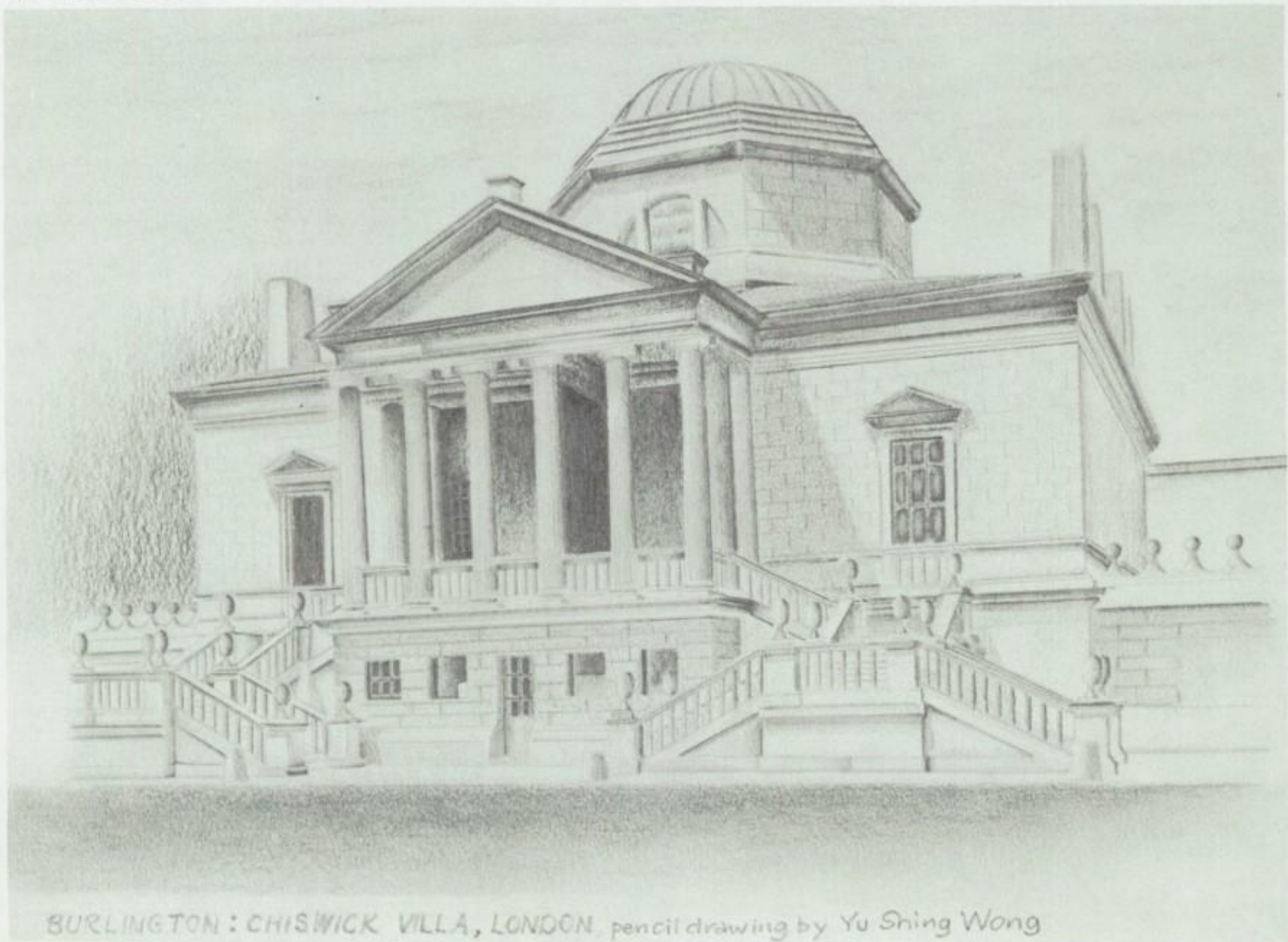
Robert Anthony Medina

Robert A. Medina / Architecture
1296 Sheridan Avenue, Bronx, N.Y. 10456
(212) 681-4623

Anthony Rossman / Architecture
930 Fifth Avenue, New York 10021
(212) RE4-0759

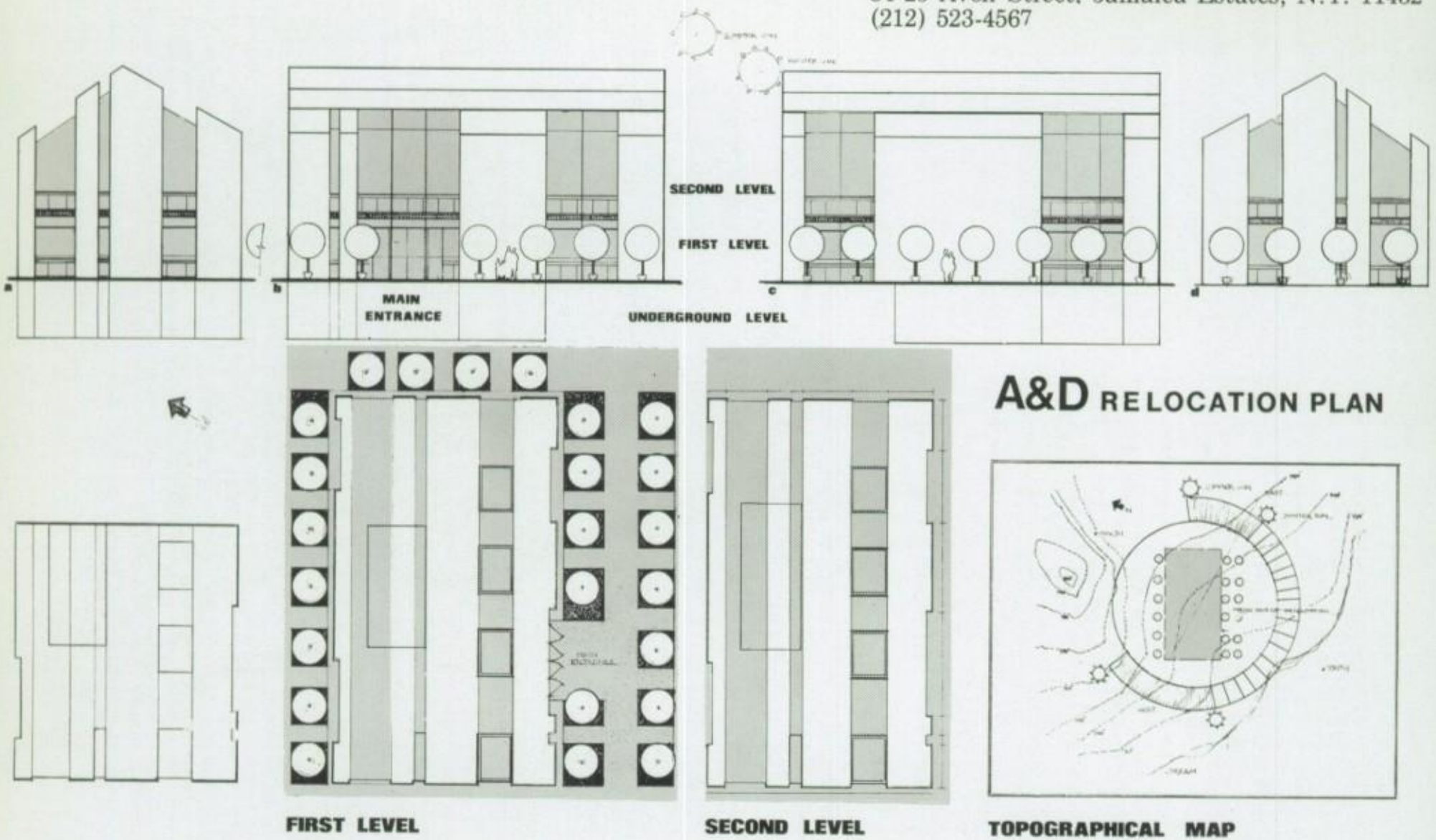


Yu Shing Wong / Architecture
2 Thayer Street, New York 10040
(212) 942-6310

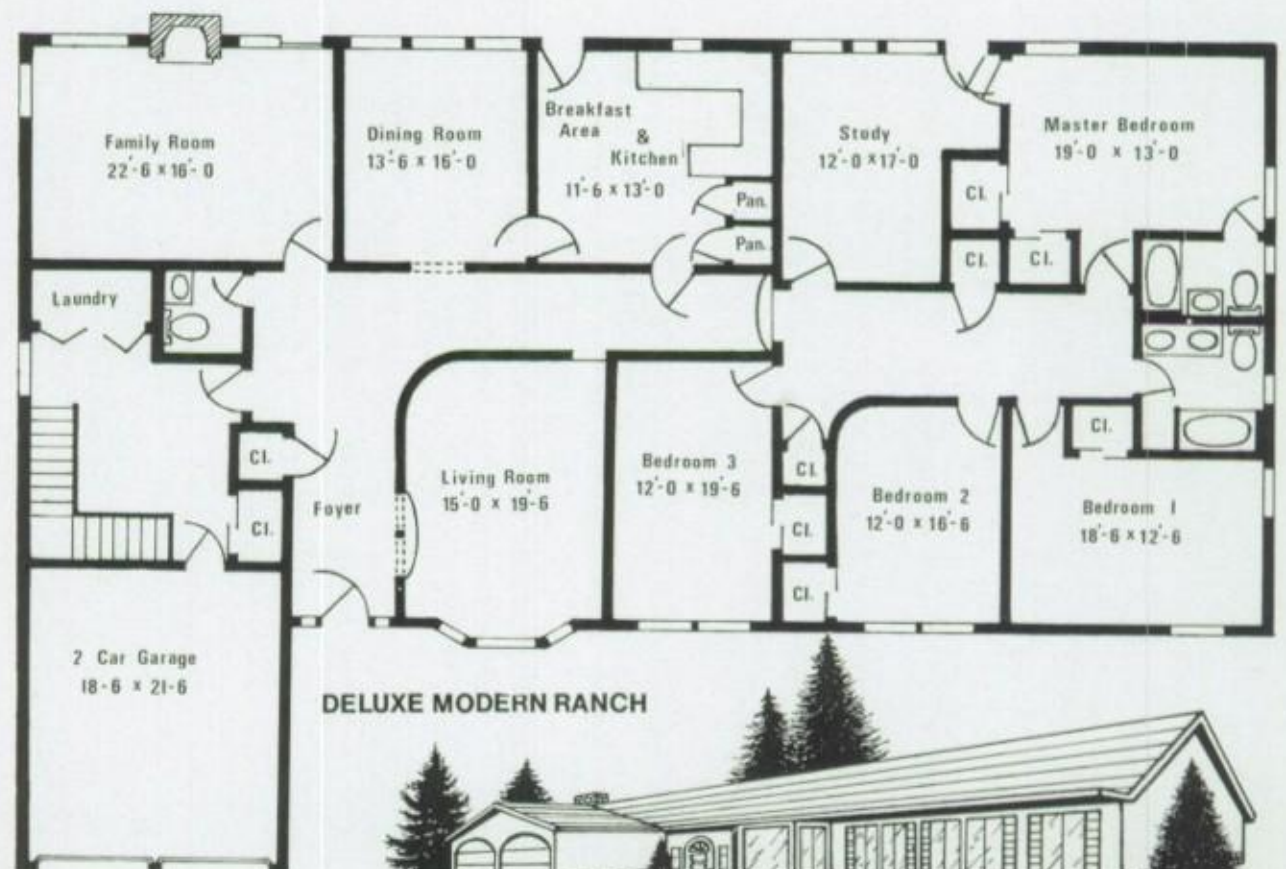


BURLINGTON: CHISWICK VILLA, LONDON, pencil drawing by Yu Shing Wong

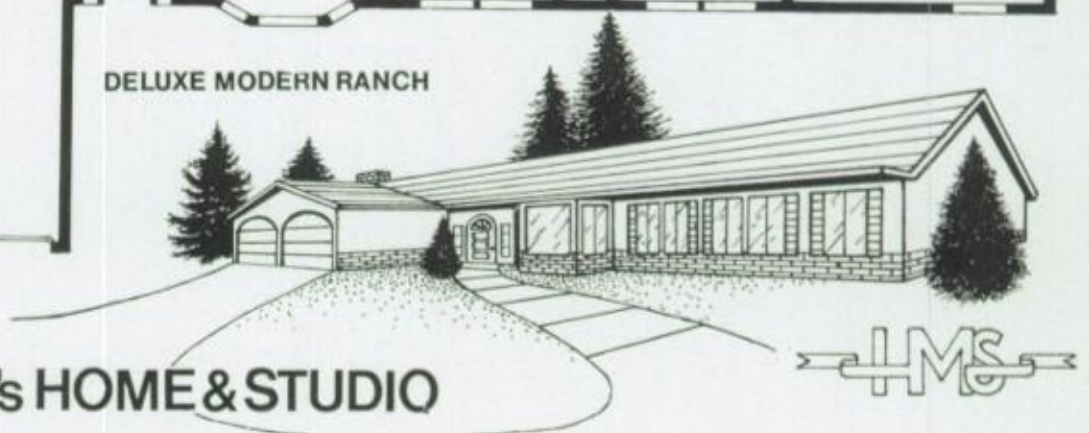
Rand K. Rosenbaum / Architecture
84-25 Avon Street, Jamaica Estates, N.Y. 11432
(212) 523-4567



Howard M. Slomowitz
Architecture
2187 Cruger Avenue,
Bronx, N.Y. 10462
(212) 892-0253

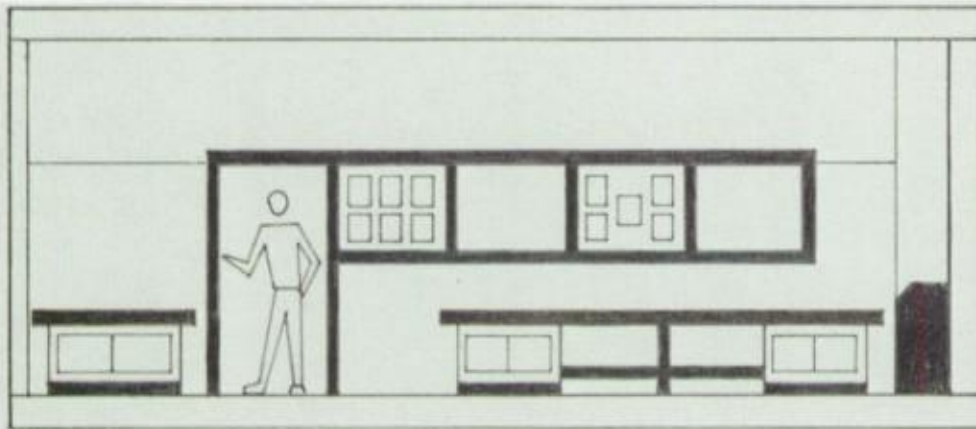


ARTIST'S HOME & STUDIO

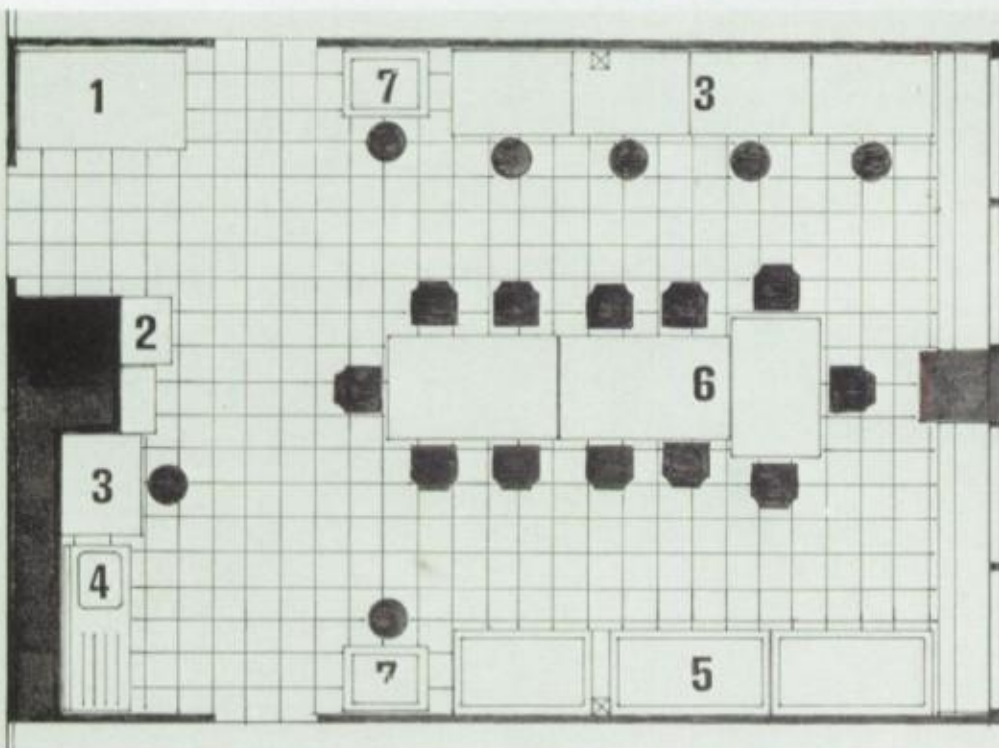


THE RENOVATION OF ROOM 303

ELEVATION



FLOOR PLAN



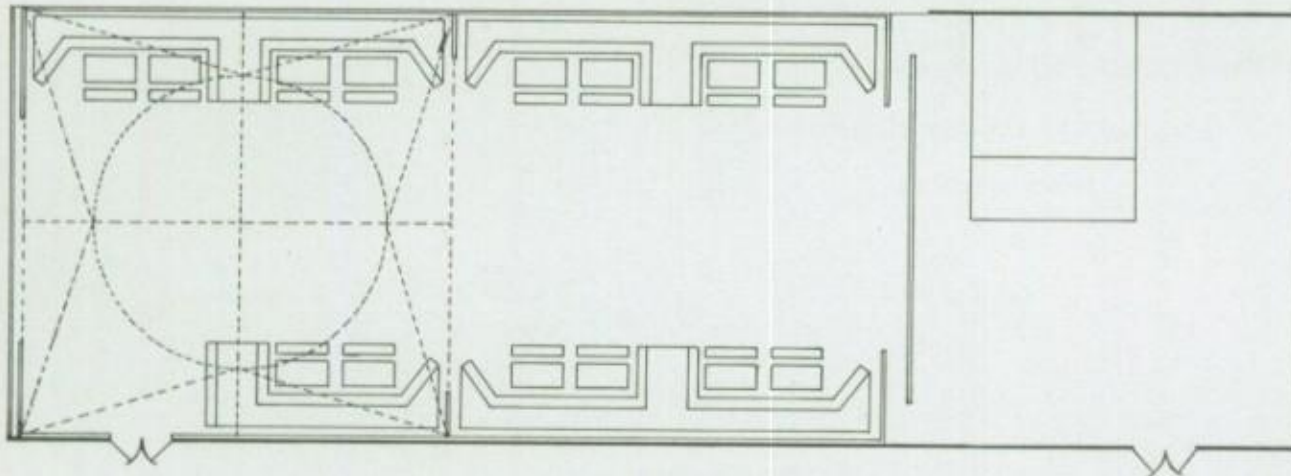
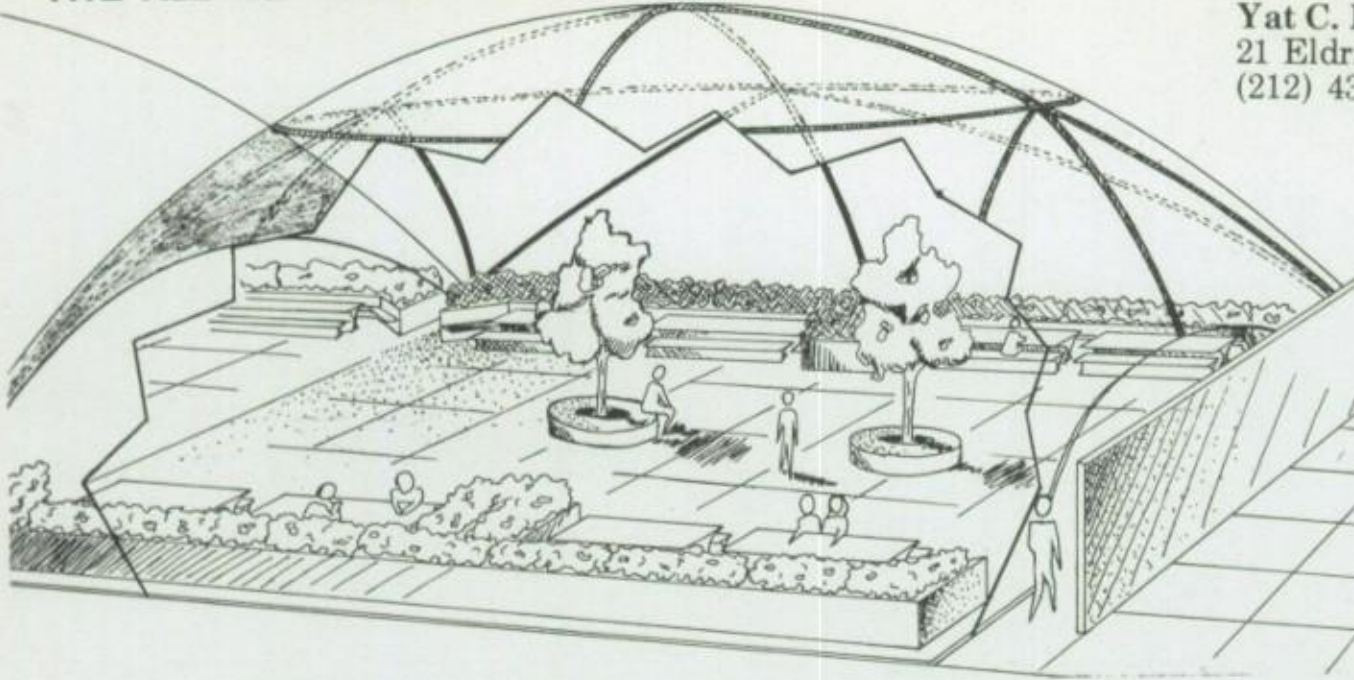
LIST OF FUNCTIONS

1. BLUE PRINT AREA
2. LIBRARY
3. WORK AREA
4. SINK & WASH
5. MODEL DISPLAY
6. READING AREA
7. TRACING TABLES

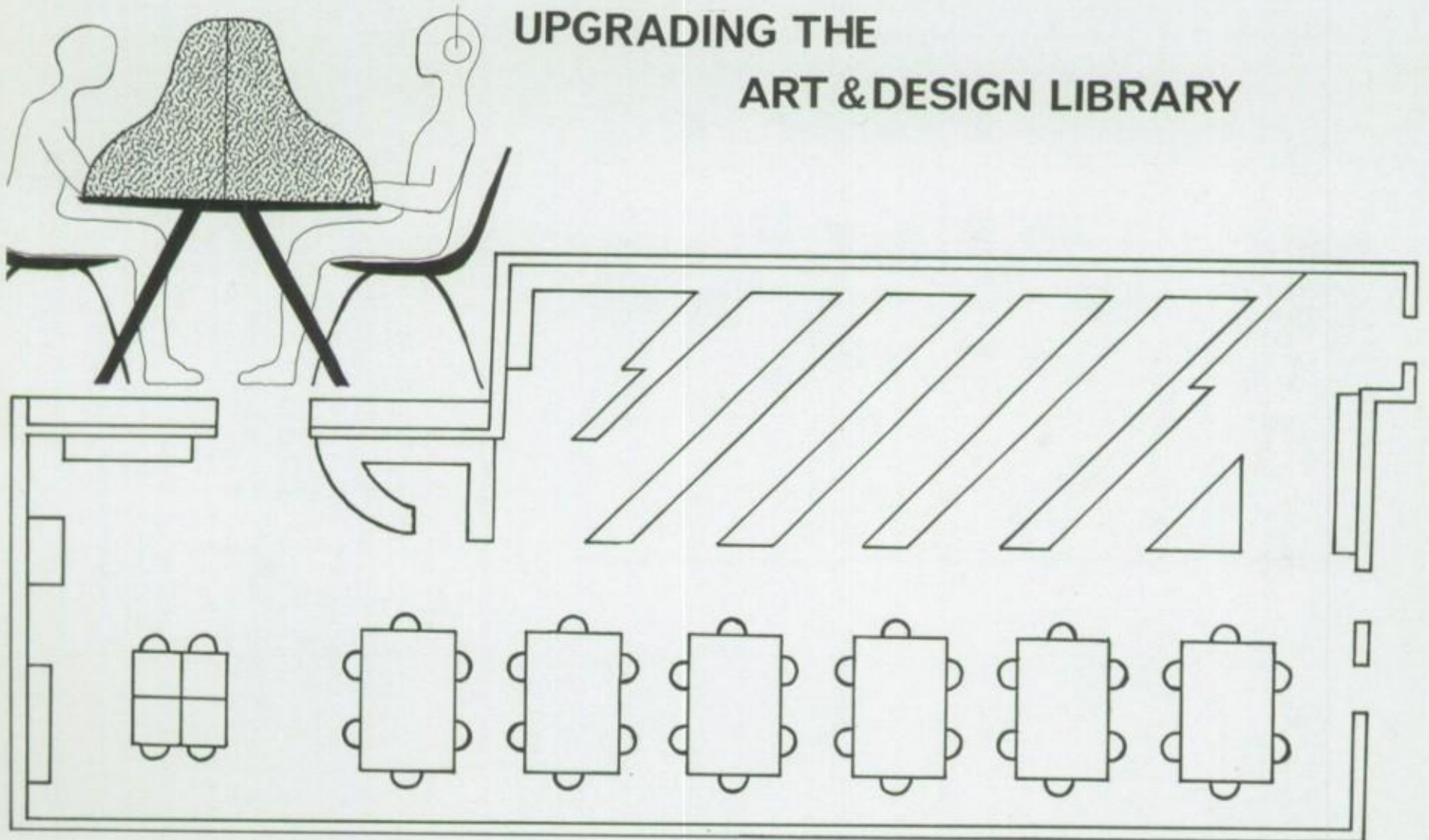
Robert C. Dadras / Architecture
310 Shore Road, Douglaston, N.Y. 11363
(212) 428-4847

THE ALL-WEATHER A&D TERRACE

Yat C. Ng / Architecture
21 Eldridge Street, New York 10002
(212) 431-9351



UPGRADING THE ART & DESIGN LIBRARY



Anne Soiberg / Architecture
357 East 57th Street, New York 10022
(212) 688-0568



From the very beginning of the Fall Term, Class Ill3, 3,4a worked toward a multi-purpose objective. In line with the overall goals of our Senior Illustration Course of Study, a highly challenging topic was chosen for the yearbook as well as for the rounding out of the students' individual portfolios. At the same time this job was to serve as an experimental pilot project for an art contest which the American Labor Movement ultimately hopes to launch in high schools throughout our nation.

In approaching our task, I decided that my students needed a firm foundation of design principles paired with figure drawing. Illustrators must know how to draw and especially how to draw the figure. Even more important is the students' consciousness of the function of the human figure as a major design element.

To develop this heightened awareness we spent many days on field trips to parks and other nearby places where the students posed for one another in a rich variety of settings. They learned to do these figure-space designs first on the thumbnail level and then to translate them into larger, more

detailed and more carefully developed drawings in crayon, pencil and other media. After greater mastery had been achieved, we began to approach our project. The students studied page long monographs on the History of Labor, and based thereon, learned how to do pictorial research. They also developed "thumbnail-roughs", followed by full sized pencil roughs and ultimately by appropriate finishes, mostly in pen and ink.

The task was quite difficult for young people of high school age. They needed a great deal of encouragement and advice. As time went on, a vast amount of learning took place — intellectual and design learning, as well as the acquisition of many essential skills. In the end, most students produced works far better than they had believed themselves capable of, and their teacher had the intense satisfaction of reaping the rewards of months of planning and patient, and determined, creative effort.

John Teppich
Teacher of Illustration



Thumbnail sketches done on field trips, October 1978





The Role of Ethnic Groups in the History of Labor in America.

Working people of diverse ethnic origin and of many races have done much to make democracy a strong and vital force in our country. Labor has stood for fairness to the poor and the underprivileged, for quality public education for all, for self respect — in short, for a more humane and compassionate society.

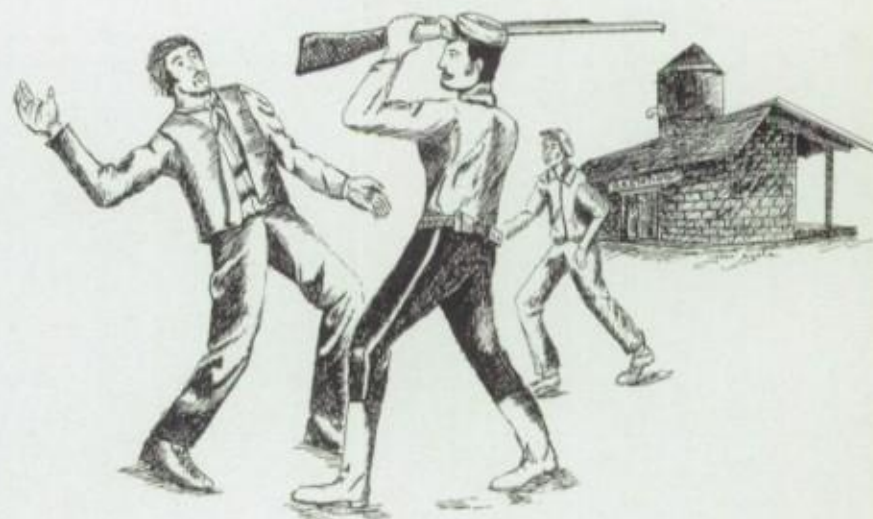
During the 19th Century, when the United States became ever more industrialized, the plight of its workers was often difficult. The Railroad Uprisings of 1877, also known as the "Great Strike," were among the most dramatic labor events of that time. During the long depression of the eighteen seventies, the railroad workers' wages were cut to starvation levels. There also were mass firings and lay-offs. These intolerable conditions provoked a spontaneous uprising in West Virginia which quickly spread to other areas. State militias were mobilized and dispatched to Baltimore, Chicago and Pittsburgh. The soldiers killed and wounded many strikers. In addition, President Rutherford called out federal troops. Eventually the strike was crushed. Nevertheless, this defeat led to national labor unity because inexperienced union leaders did learn from their mistakes.

Mining had become a vitally important American industry during the latter part of the 19th Century. Originally, many of the miners were Irish, but, as time went on, they were often displaced by "cheaper labor", poverty stricken recent Italian and Slavic immigrants. Mining coal was hard, dangerous and unhealthy work. Breaker boys, young men in their teens, fared worst of all. They breathed the filthy air all day long while picking refuse from the coal. Before long they became hunch-backed and old-looking. As early as the turn of the century, many miners belonged to unions which struggled to improve working conditions. Boys under sixteen joined junior union locals.

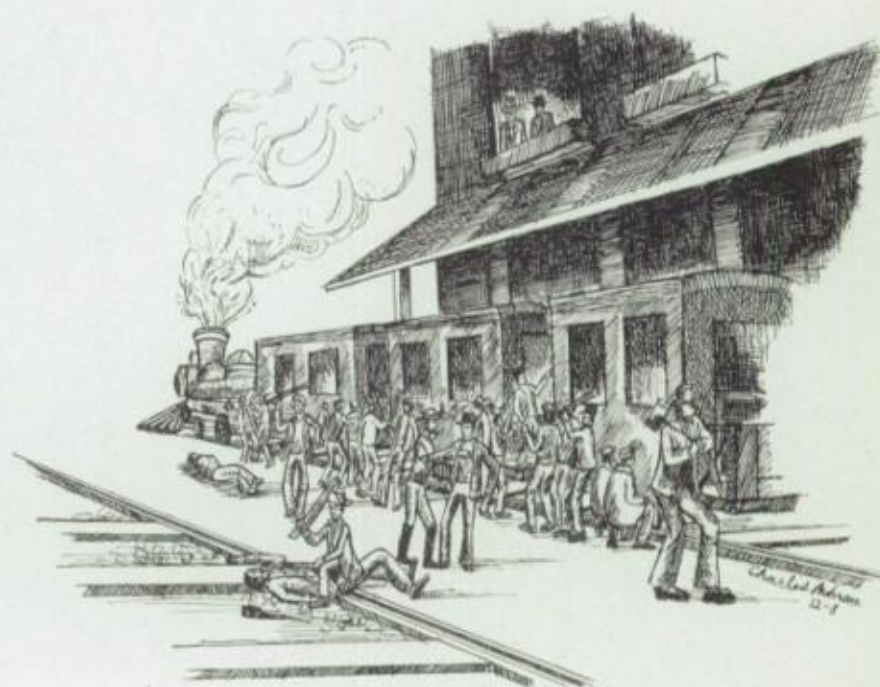
SAMUEL GOMPERS was one of the founders of the American Federation of Labor in 1886 and



Terri Jo Higgins: *The Railroad Uprisings of 1877*



Jose Ayala: *The Great Strike of 1877*



Charles Anderson: *The Railroad Strike of 1877*

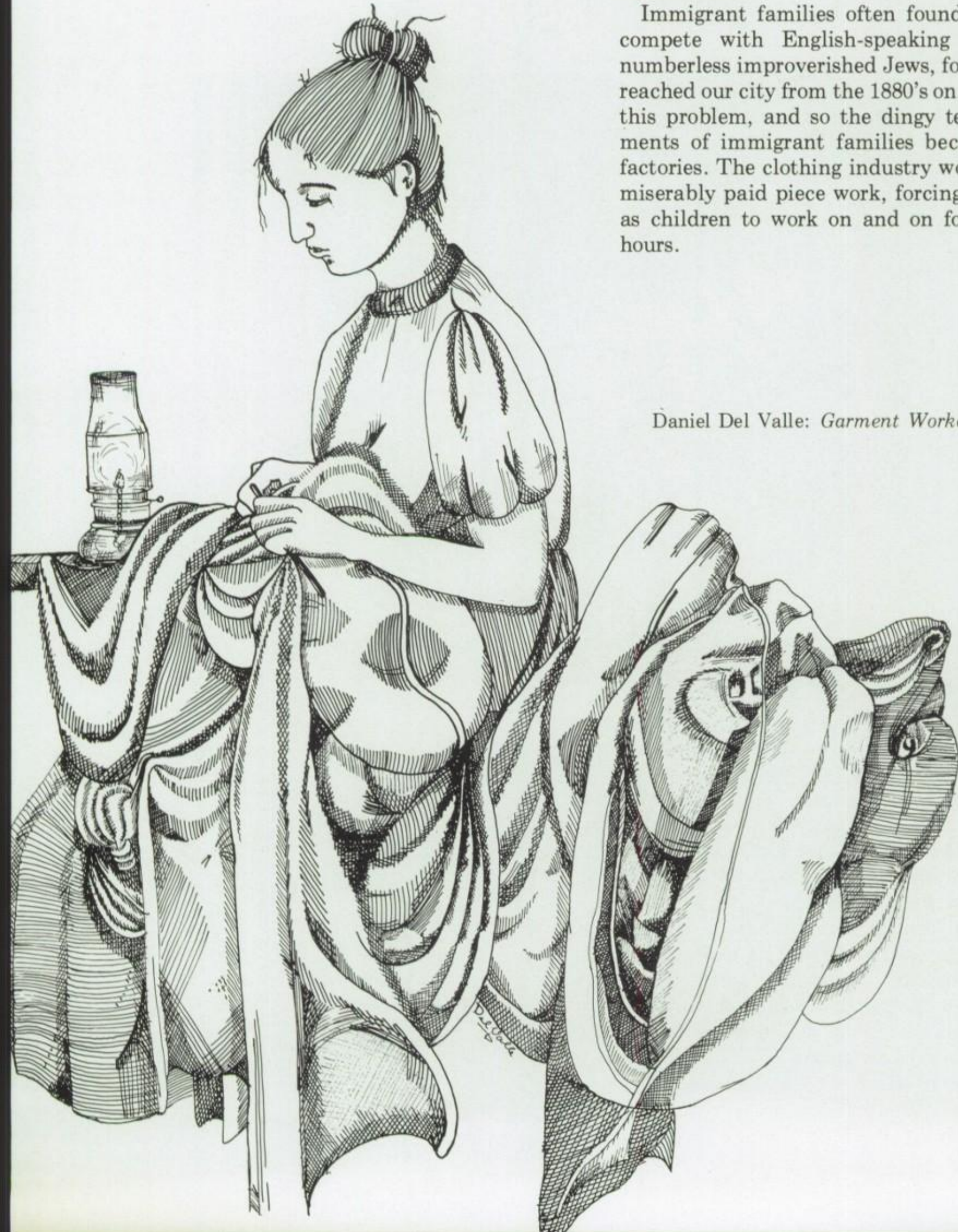


Lai Hom: *Breaker Boys' Meeting Down In The Mine*

led that organization during its first three decades. Gompers started his career as a cigar worker in dusty, ill ventilated New York City lofts. His fellow workers would ask him to read to them from newspapers and books to cut the monotony of the repetitive work. Ultimately he became their leader and went on to be one of the important spokesmen of the united labor movement in these United States.

Immigrant families often found it difficult to compete with English-speaking workers. The numberless impoverished Jews, for instance, who reached our city from the 1880's on, struggled with this problem, and so the dingy tenement apartments of immigrant families became miniature factories. The clothing industry would send them miserably paid piece work, forcing adults as well as children to work on and on for interminable hours.

Daniel Del Valle: *Garment Workers' Sweat Shop*

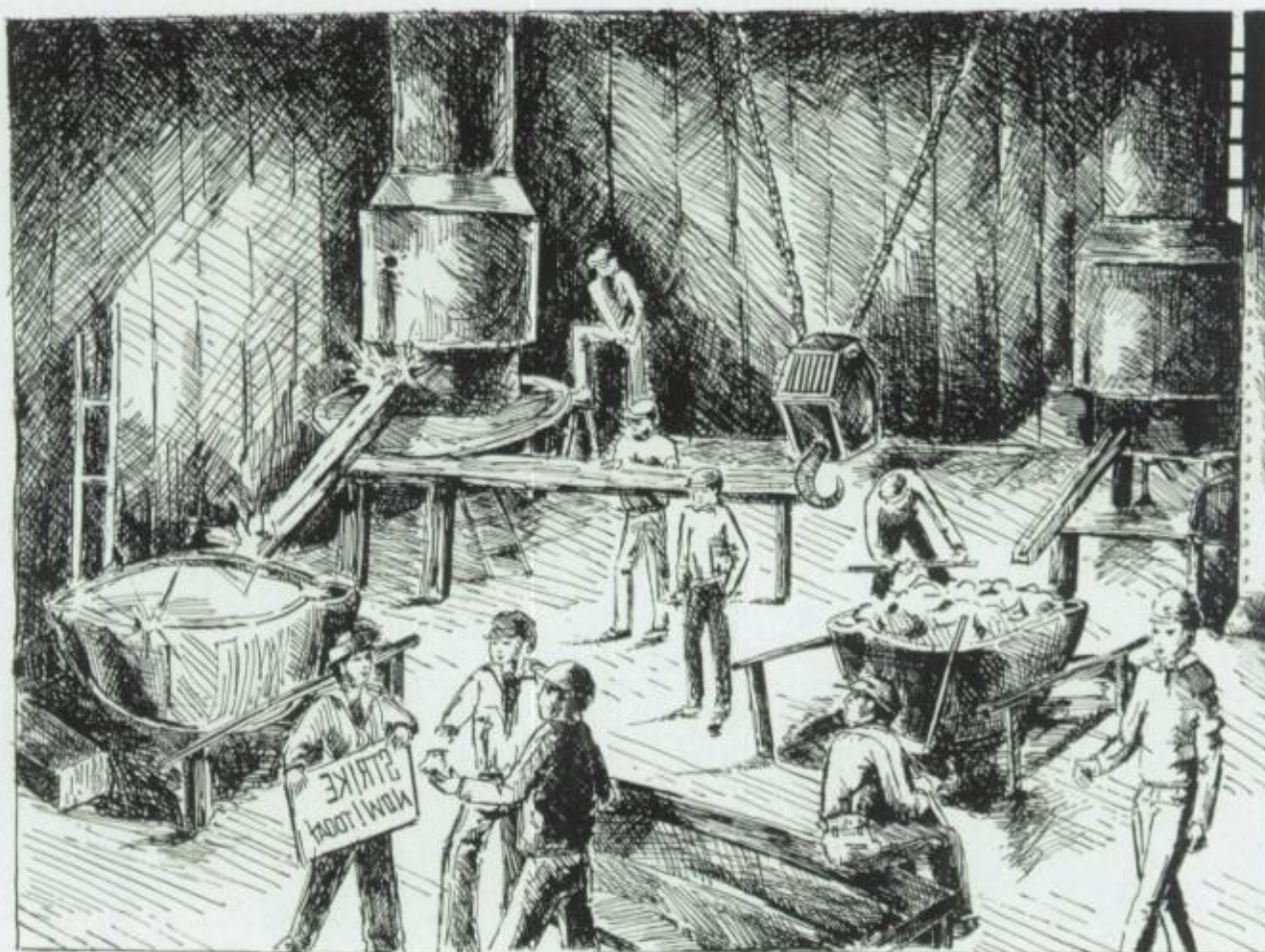




Camtu Ngo: *Lower East Side Sweat Shop*



Denise Gumora: *Piecework*

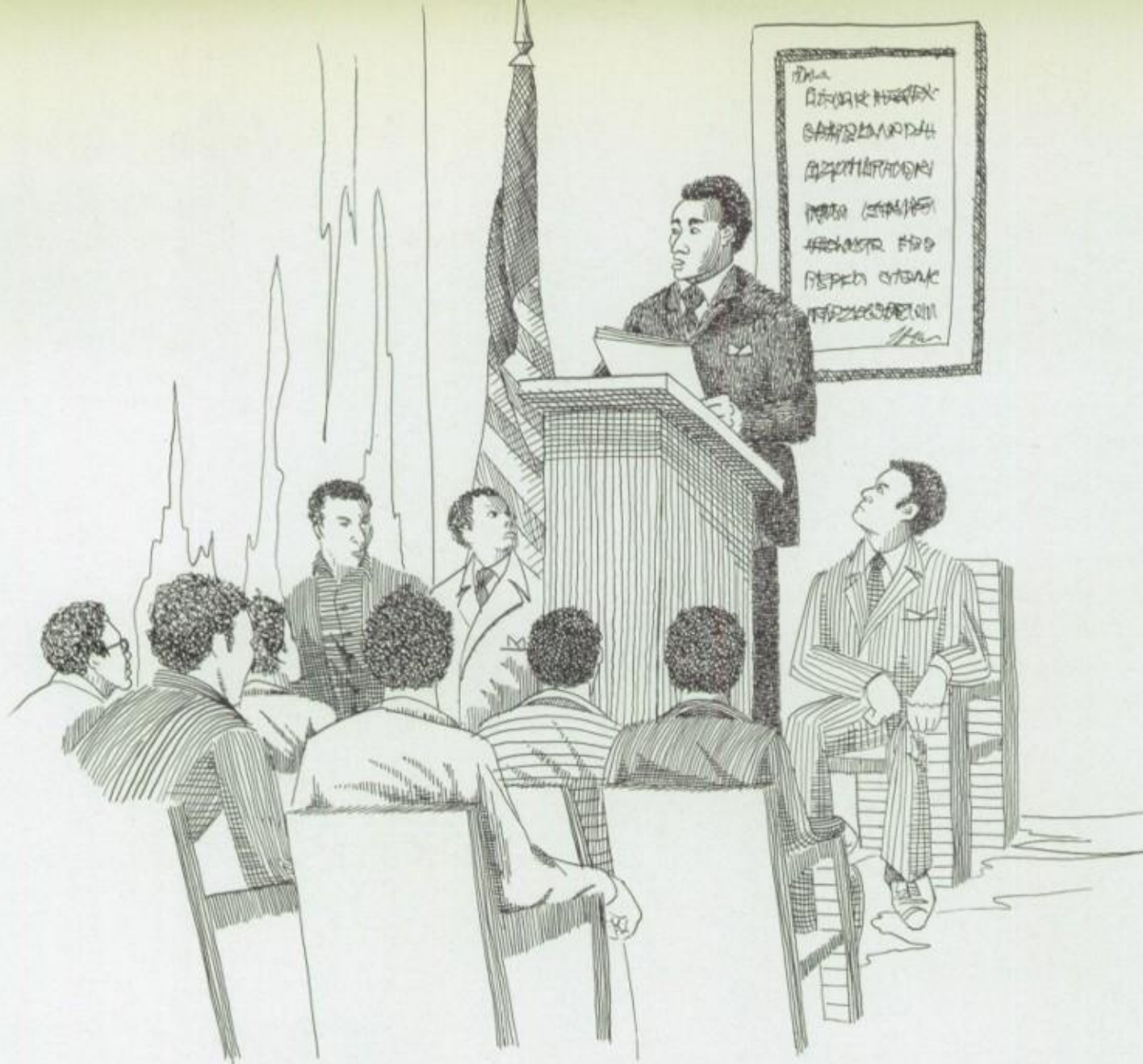


Celeste Cintron: *Start of the Great Steel Strike of 1918*

The Steel Strike of 1918 was an attempt to force the big steel companies to deal with the unions. 350,000 men walked out when the employers refused to negotiate a contract. Their work day was 12 hours and their pay was especially low. The companies decided to wage a true industrial war against their workers. Strikers were clubbed and trampled by special "deputies". Homes were invaded. Bad feelings were deliberately stirred up between different immigrant groups such as Serbians and Italians, playing one group of strikers against the other. After several months the strike collapsed, weakened by strike breakers and by racial and ethnic divisions.



Walter Channell: *Gompers Reading Out Loud*



Robert Kelly: A. Philip Randolph speaking at the first meeting of the Sleeping Car Porters 1924

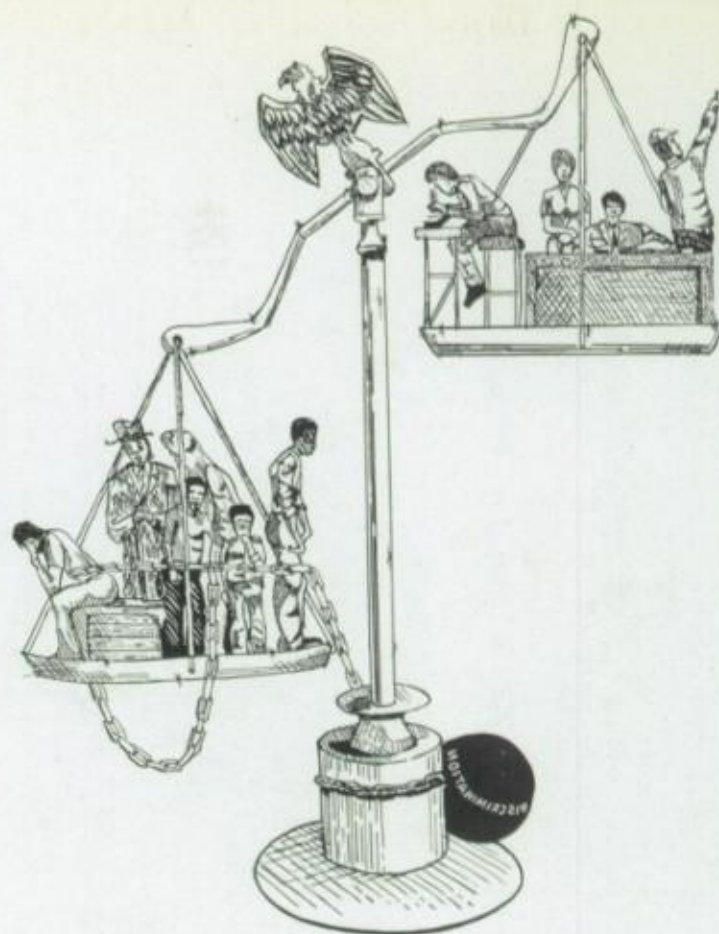
A. Philip Randolph bargaining with the Pullman Company



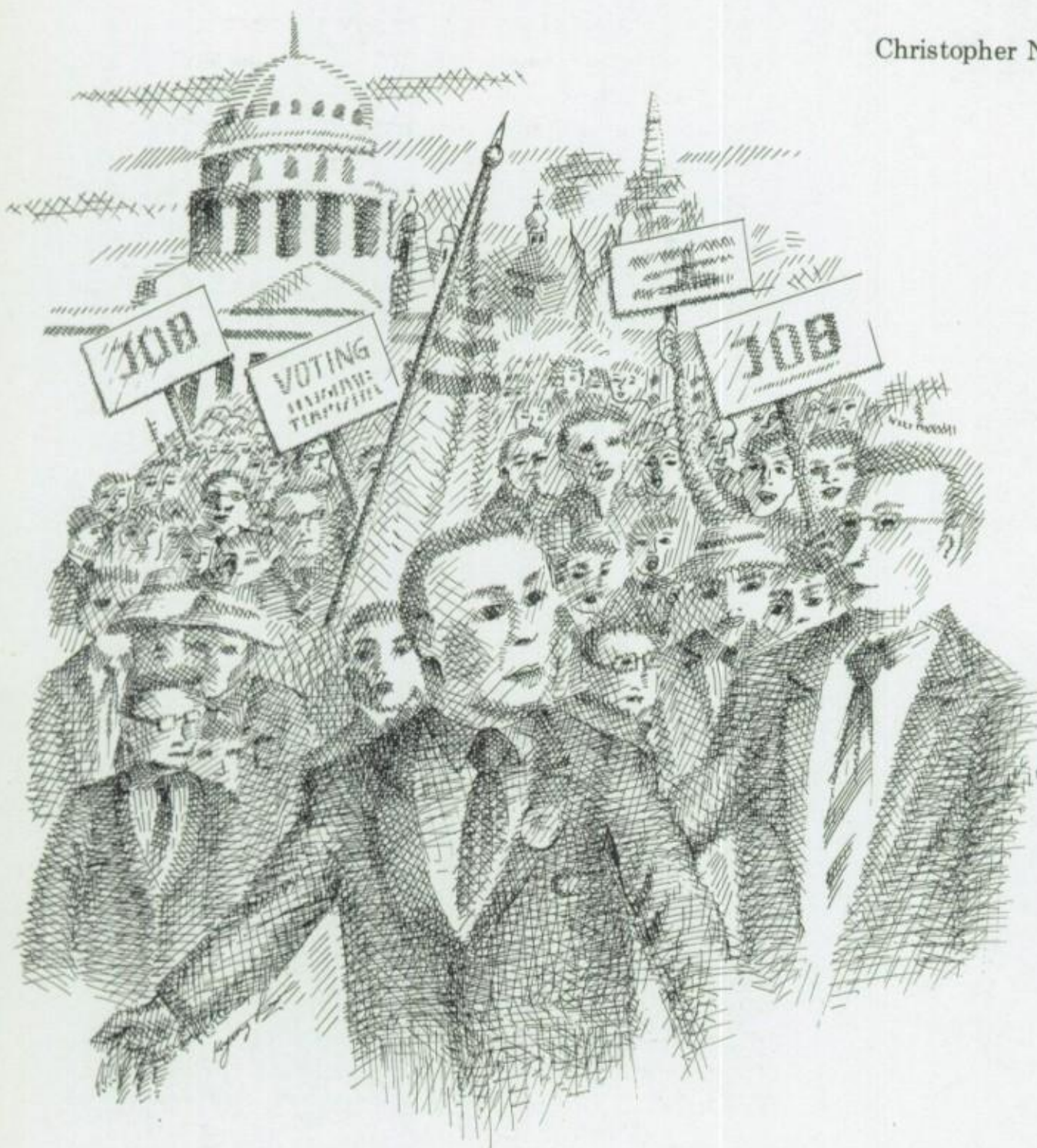
In 1924 A. PHILIP RANDOLPH accepted the leadership of a campaign to organize the Black workers of the Pullman Railway Car Company. In 1925, a Harlem auditorium saw the birth of the "Brotherhood of Sleeping Car Porters". Randolph spoke eloquently and, in spite of Company pressure, most of the men signed up for membership. However, it took ten years of hard struggle to compel the pompous Pullman Company directors to sit down at the same table to bargain with Randolph. Later in the 1940's and 1950's, he and his union spearheaded the civil rights and labor struggle.

In 1940 and 1941 the March on Washington Movement under A. Philip Randolph's leadership was of monumental importance to the Civil Rights campaign in this country. By militantly threatening a mass march on the nation's capital, he and other Civil Rights leaders convinced President Roosevelt to issue an Executive Order barring racial and ethnic discrimination in United States World War II defense industries and in the U.S. Government.

Later, in 1963, the Civil Rights Movement again organized and actually executed another March on Washington. A. Philip Randolph, perhaps its most distinguished leader, addressed the vast assemblage whom he called the advance guard of a massive moral revolution for jobs and freedom. He explained that the Civil Rights Revolution is not confined to the Negro, nor to Civil Rights, because freedom is indivisible and because there is little future in a society in which millions of blacks as well as whites are unemployed or living in poverty. He called for a free democratic society dedicated to the political, economic and social advancement of men along moral lines.



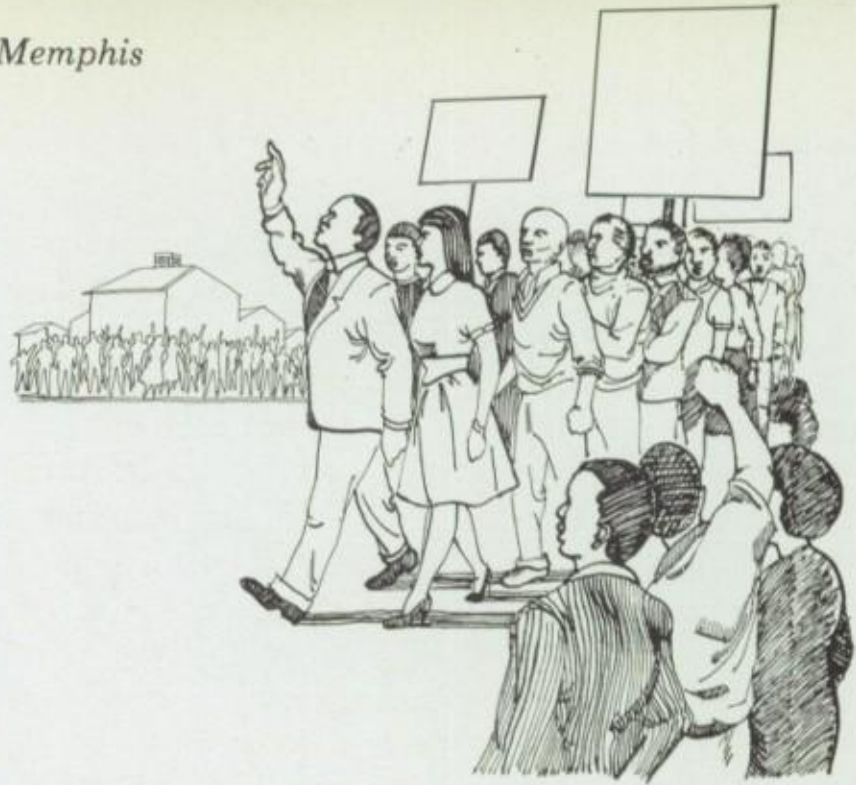
Christopher Ng: *March on Washington Movement to Fight Job Discrimination*



Kyung Hui Lee: *A. Philip Randolph in Washington 1963*



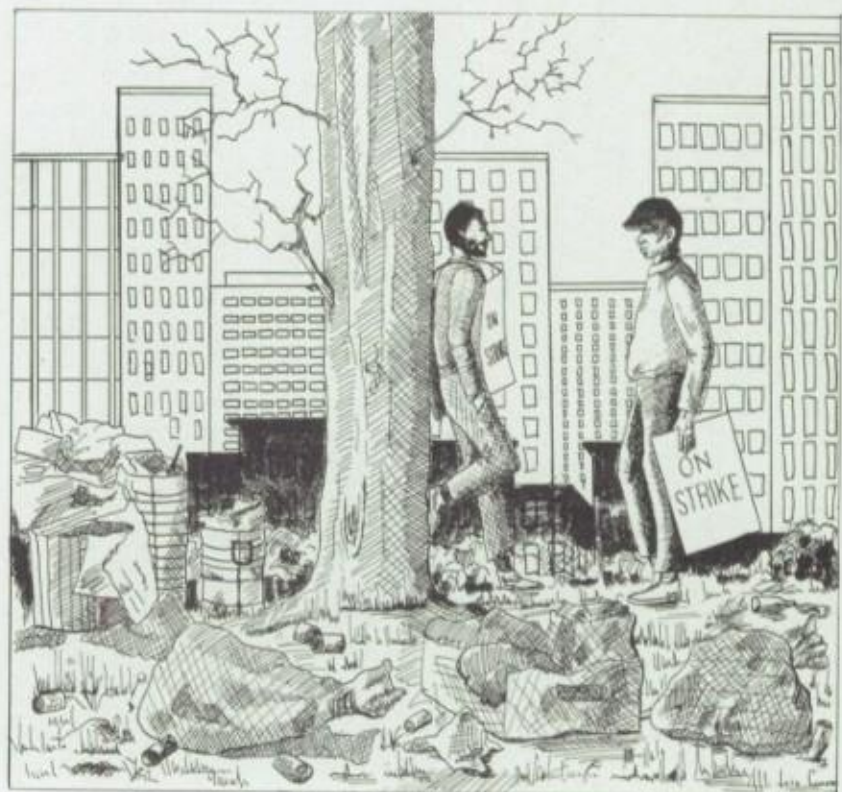
Annie Arocho: *Striking Sanitation Workers*



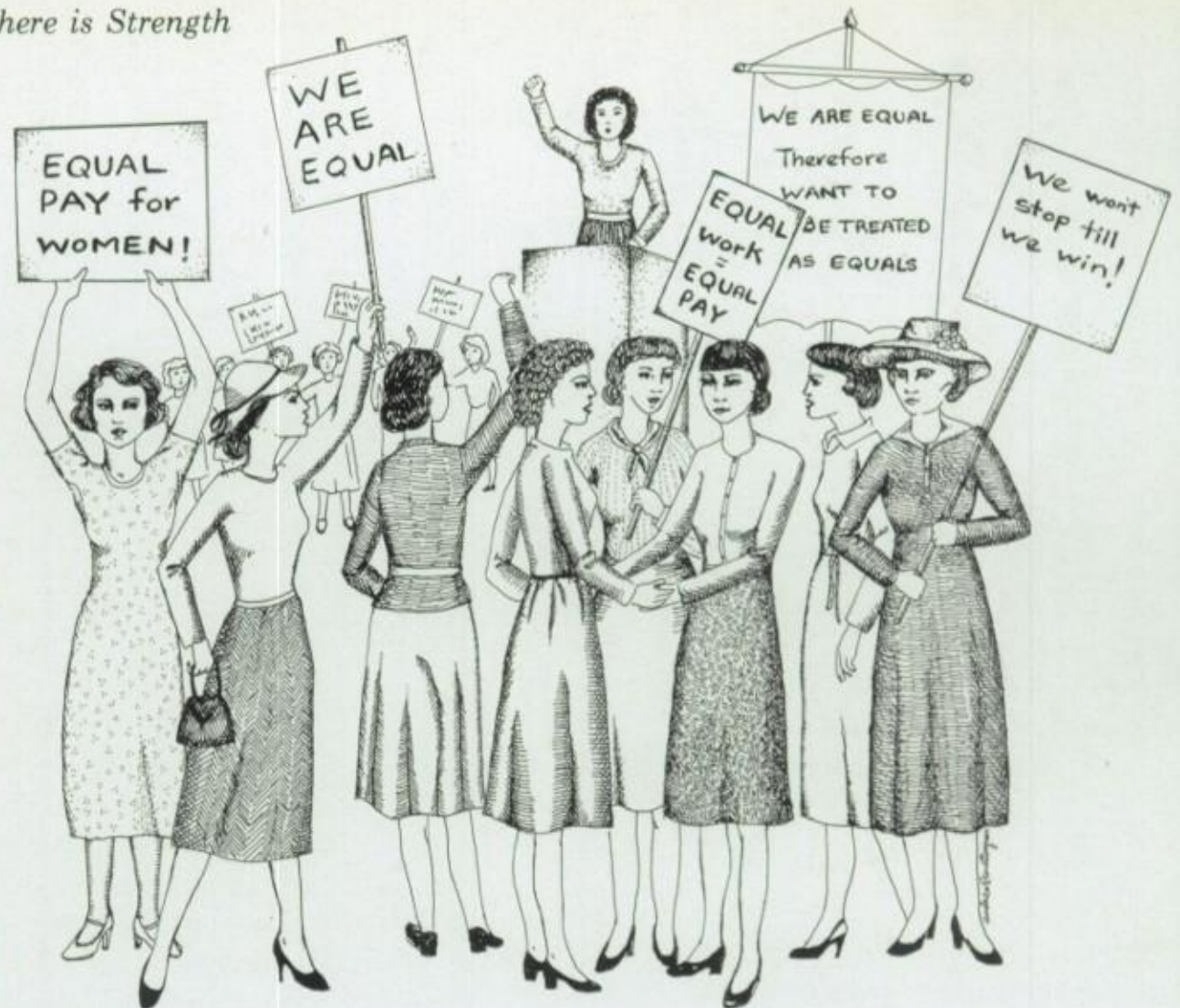
Another labor dispute had vast consequences for the Civil Rights struggle. The black sanitation workers of Memphis, Tennessee had very poor working conditions and many other grievances. They had no pensions and their wages were very low. All this led to their 1968 strike. The city's mayor and others attempted to crush the work stoppage. The AFL-CIO, all major Civil Rights organizations, as well as labor and liberal groups throughout the nation, supported the strikers. DR. MARTIN LUTHER KING, more than anyone else, was the leader and organizer of the coalition of labor and Black organizations. He knew that this struggle of labor also reached out for the dignity and brotherhood of man. While in Memphis, Dr. King lost his life to an assassin's bullet. The sanitation workers, however, went on to victory.



Adrienne Blount: *Memphis Strikers*

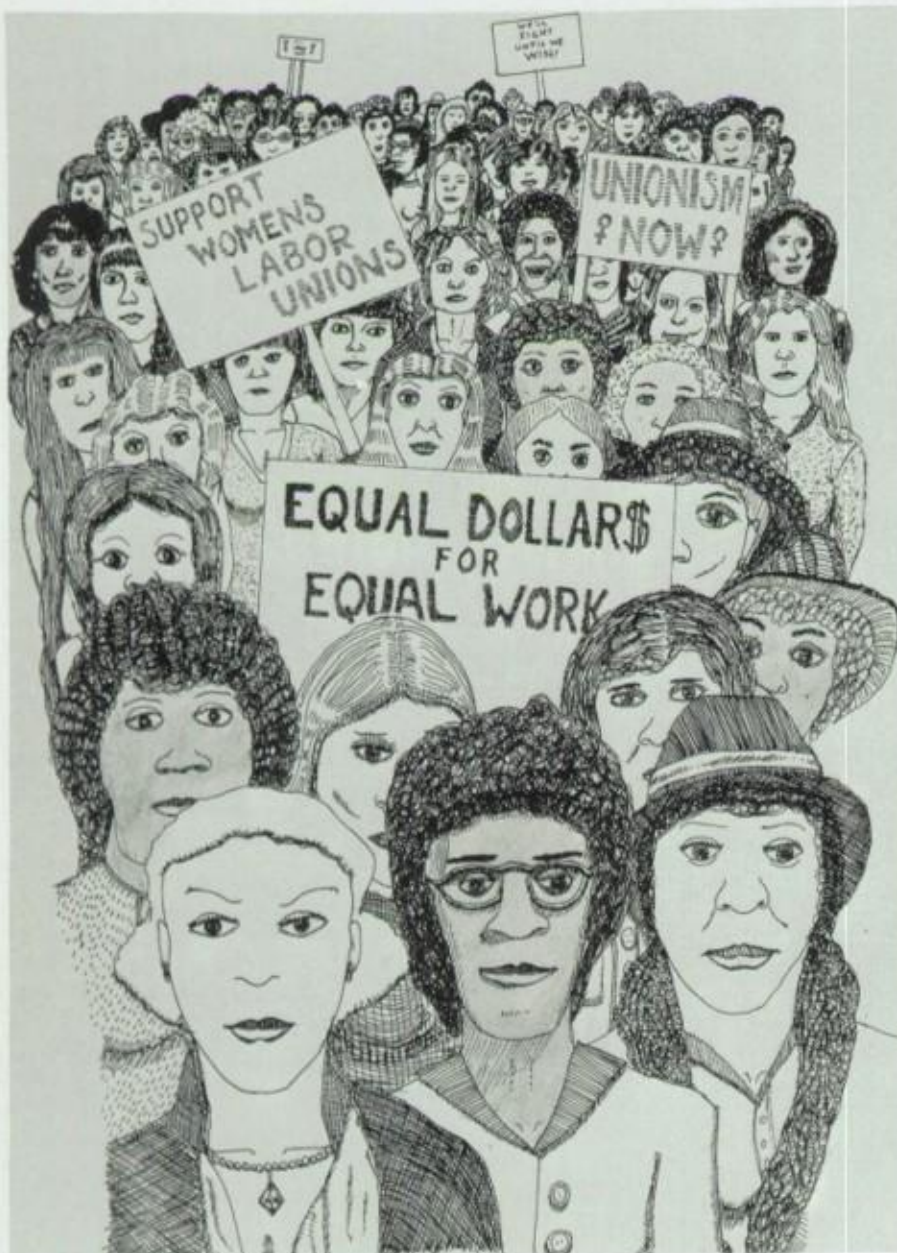


Luis Cavero: *On The Picket Line*



In the late 1970's trade union women from all over the United States, women of all ages, races and ethnic backgrounds, gathered to affirm their equal rights within a united, democratic labor movement. This was the birth of the "Coalition of Labor Union Women", a new and most important organization and another member of that great "House of Labor", which unites working people everywhere, all seeking honor and freedom through their work and in their lives.

■ John Teppich



Ernest Burgos:
*The Birth of the Coalition
of Labor and Women*

The focus of this Advertising Art class was on the development of a trademark and its application to advertising. In addition to the signet and camera — ready typography, we evolved printads and storyboards.

At a critical review of work in progress we insisted that an artist's identification with his/her trademark should be so intense as to turn the artist's body into a symbol, — much as Charlie Chaplin did. The response was instantaneous. Pictures were taken the following day, leading to the visual combinations featured on the next pages.

Ed Dorée
Teacher of Advertising Art

Trademark Design





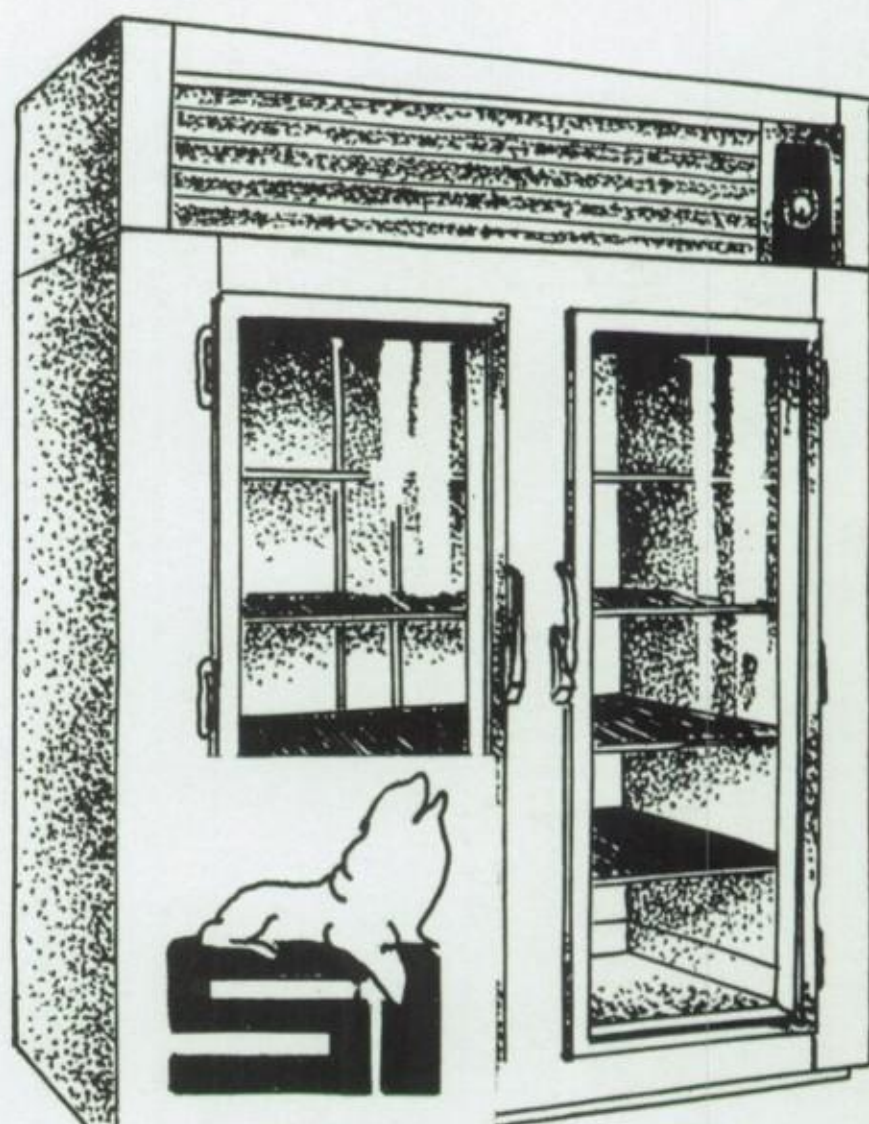
Audrey M. Katinas / Advertising Art
85-08 104th Street, Richmond Hill, N.Y. 11418
(212) 846-1210



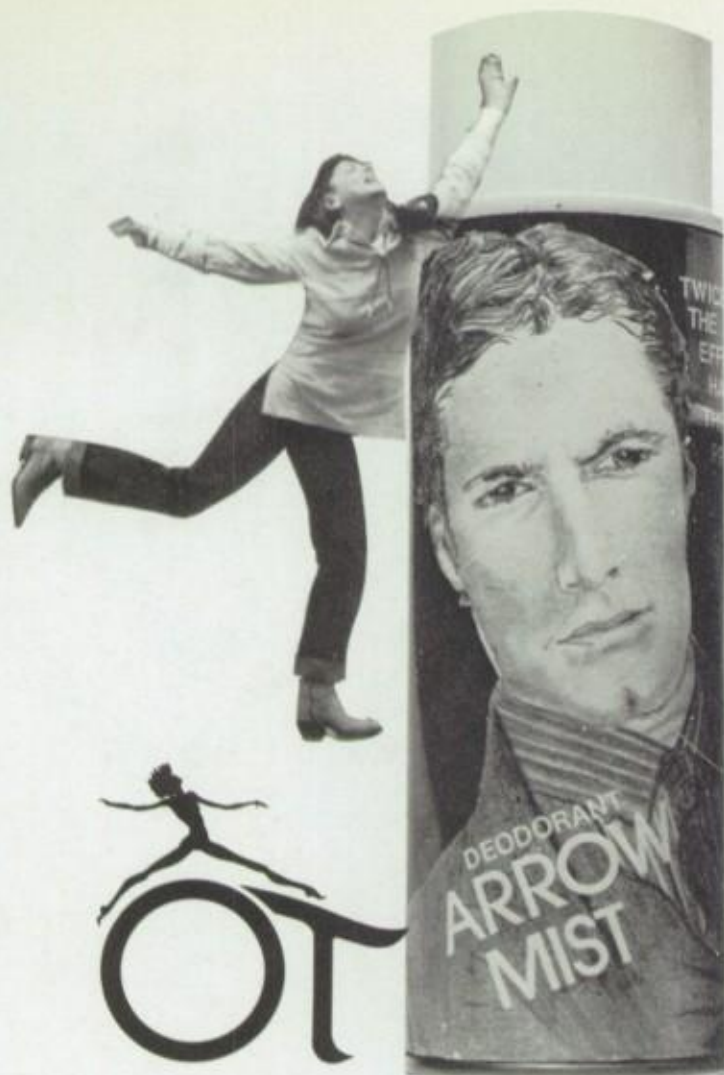
Roberta Chin / Advertising Art
1726 East 16th Street, Brooklyn, N.Y. 11229
(212) 376-5370



Richard Stewart / Advertising Art
7 Young Street, Stapleton, N.Y. 10304
(212) 273-3063



Ayel Markovitz / Animation
103-10 Queens Boulevard, Forest Hills, N.Y. 11375
(212) 275-9447



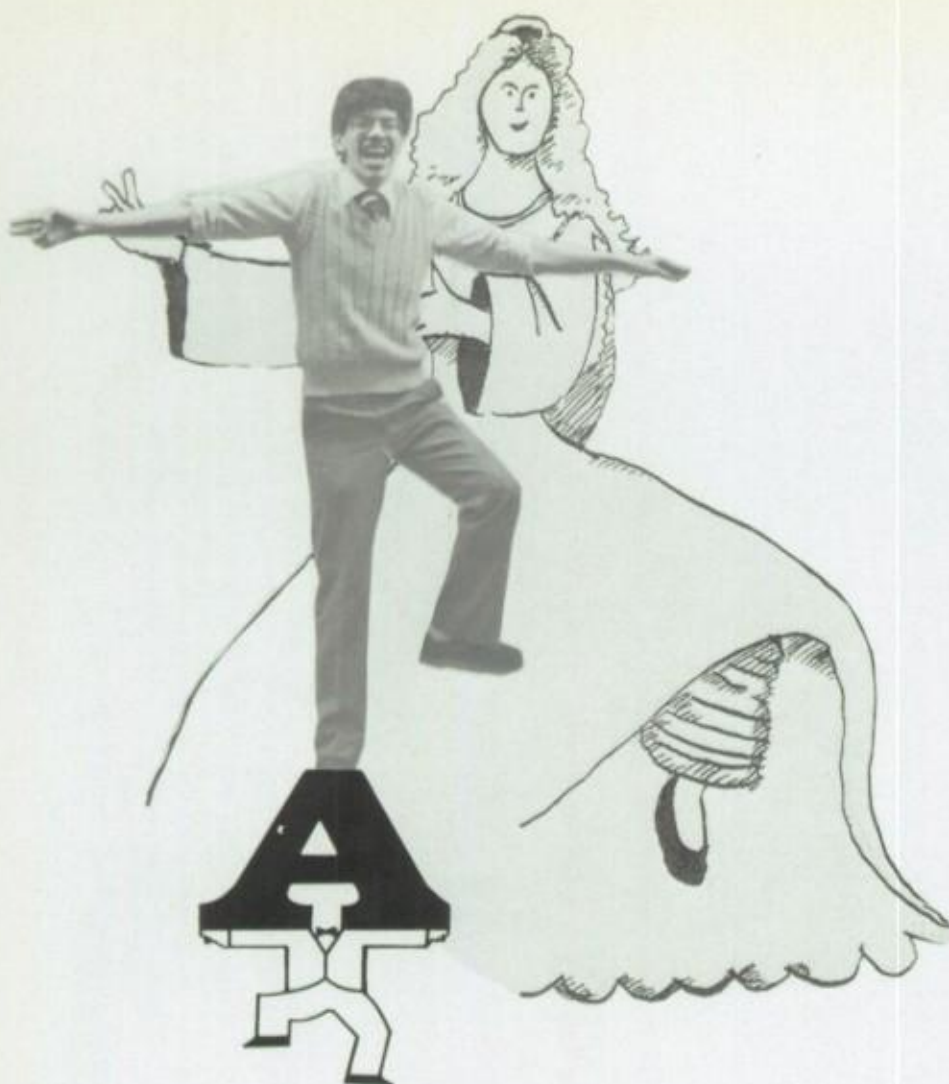
Kim M. Honeycutt / Fashion Illustration
42-41 Corp. Kennedy Street, Bayside, N.Y. 11361
(212) 229-7755



Vilma Ortega / Fashion Illustration
2611 Sedgwick Avenue, Bronx, N.Y. 10468
(212) 364-6567



Bennie J. Daniels / Advertising Art
379 Hancock Street, Brooklyn, N.Y. 11216
(212) 574-9086



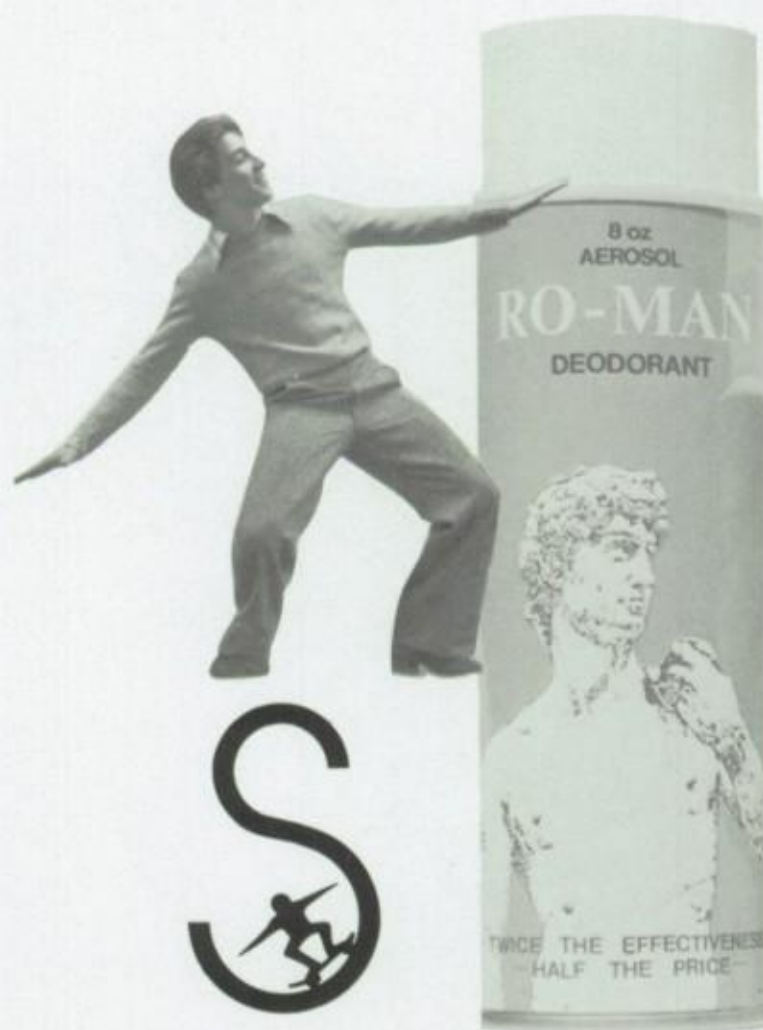
Allan M. Sanchez / Animation
65 Mewok Way, Mill Valley, Cal. 94941



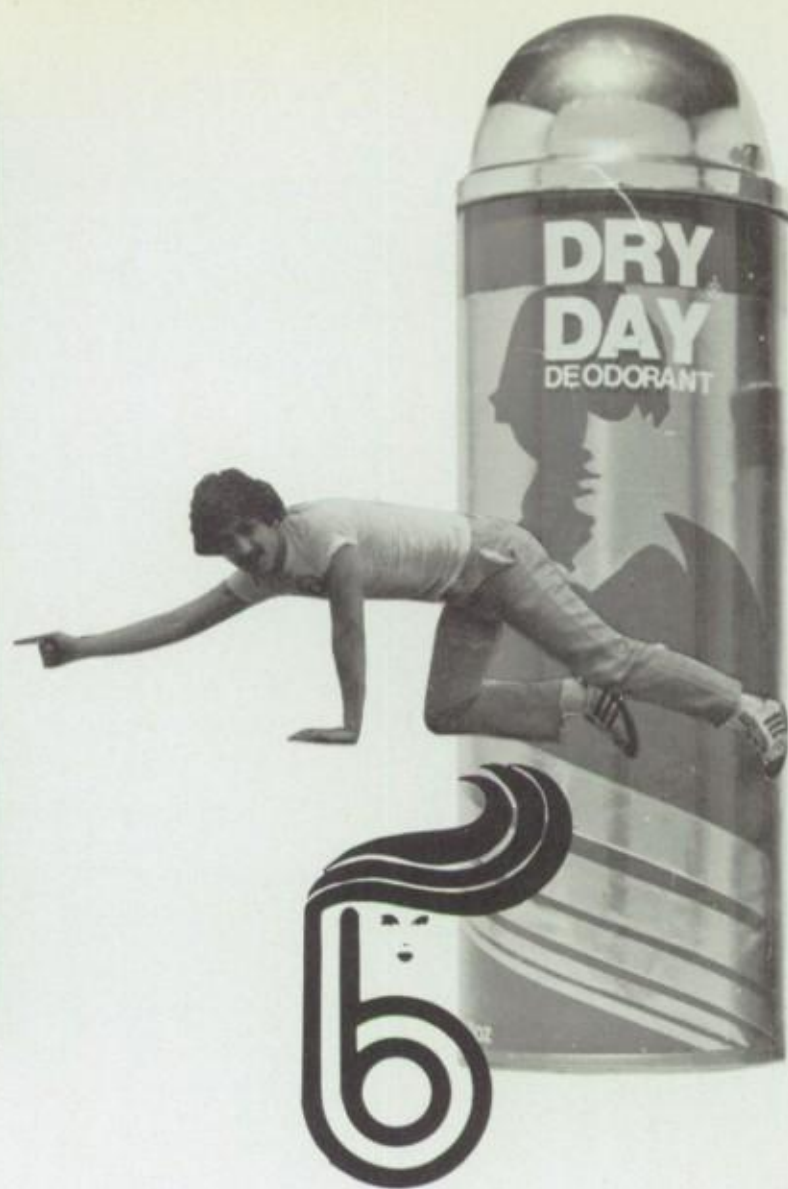
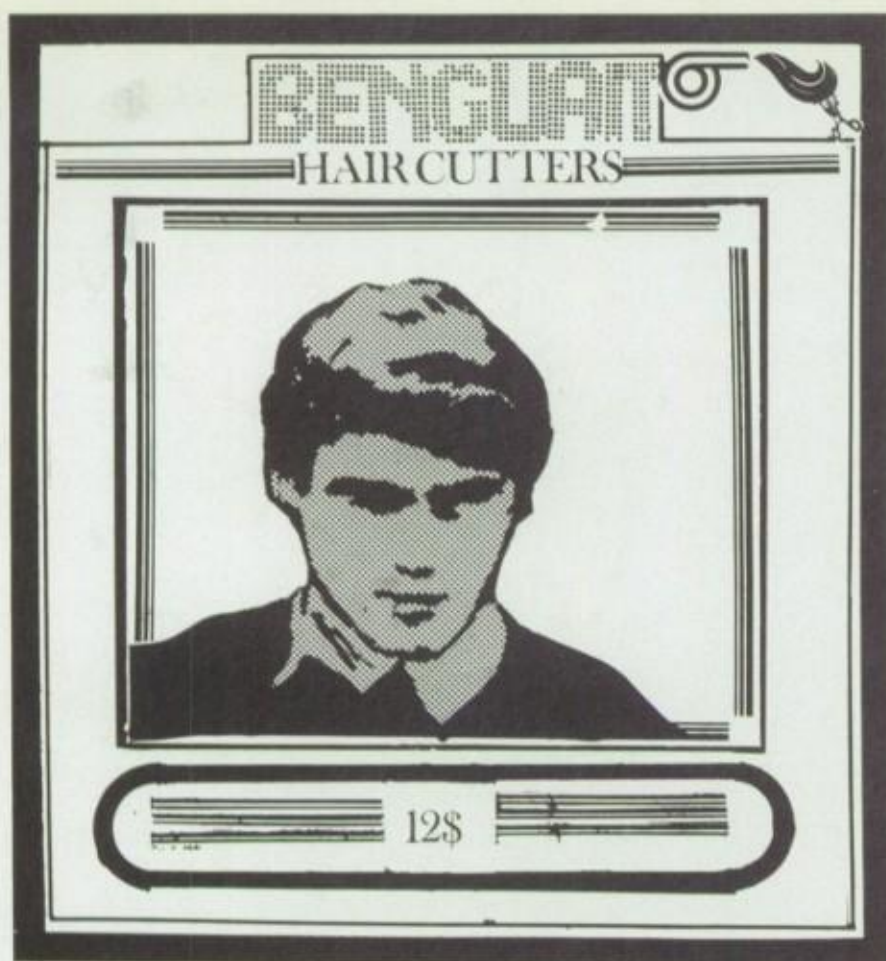
Teresa Perun / Package Design
New York



Ernest A. Hernandez / Animation
100-2 Elgar Place, Bronx, N.Y. 10475
(212) 379-0925



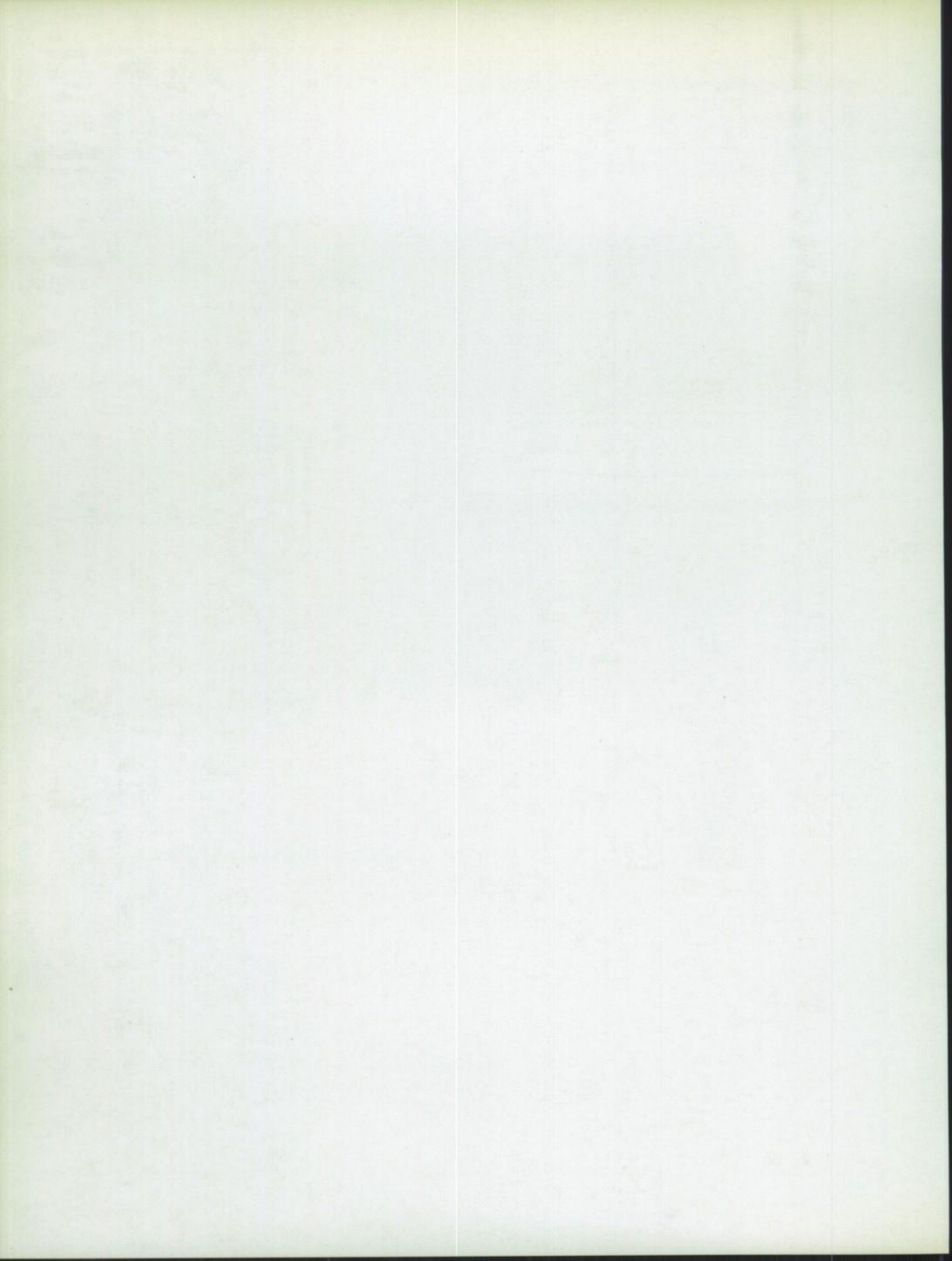
Paul J. Casale / Illustration
5304 11th Avenue, Brooklyn, N.Y. 11219
(212) 633-7909



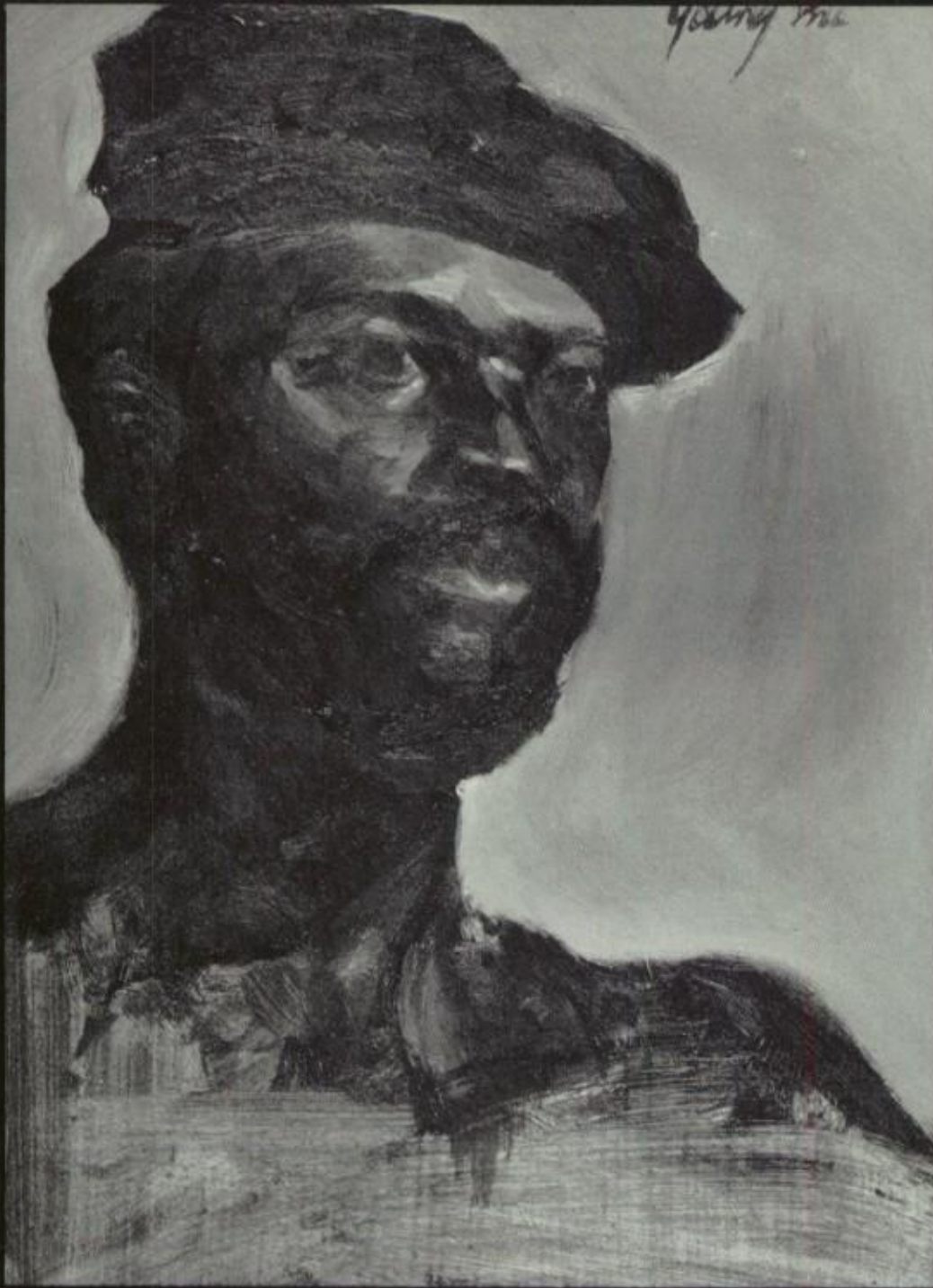
Oswaldo J. Verdesto / Advertising Art
1041 Pugsley Avenue, Bronx, N.Y. 10472
(212) 824-5167



Caren Rosenblatt / Illustration
90-50 Union Turnpike, Glendale, N.Y. 11227
(212) 441-8615



Painting



This class is coming to grips with its difficulties. We are discovering those areas where we are weakest and, instead of glossing over them or hiding behind gimmickry, we are making serious efforts to overcome them. All of the problems encountered in illustration are studied in work done from observation: proportion, perspective, use of lighting and composition. Little by little, through scrupulous study, the answers are worked out. This class is not aiming for cheap results but, in the grand tradition of the great painter-illustrators, is placing talent on a solid foundation.

The work shown here "shows traces of a heroic struggle." There are still T's to be crossed and I's to be dotted, but there is already evidence of how to face up to difficulties and master them.

Irwin Greenberg
Teacher of Illustration

Anestis Hairatidis / Advertising Art
320 West 30th Street, New York 10001
(212) 239-8014



Michael T. Gallo / Illustration
182 Conselyea Street, Brooklyn, N.Y. 11211

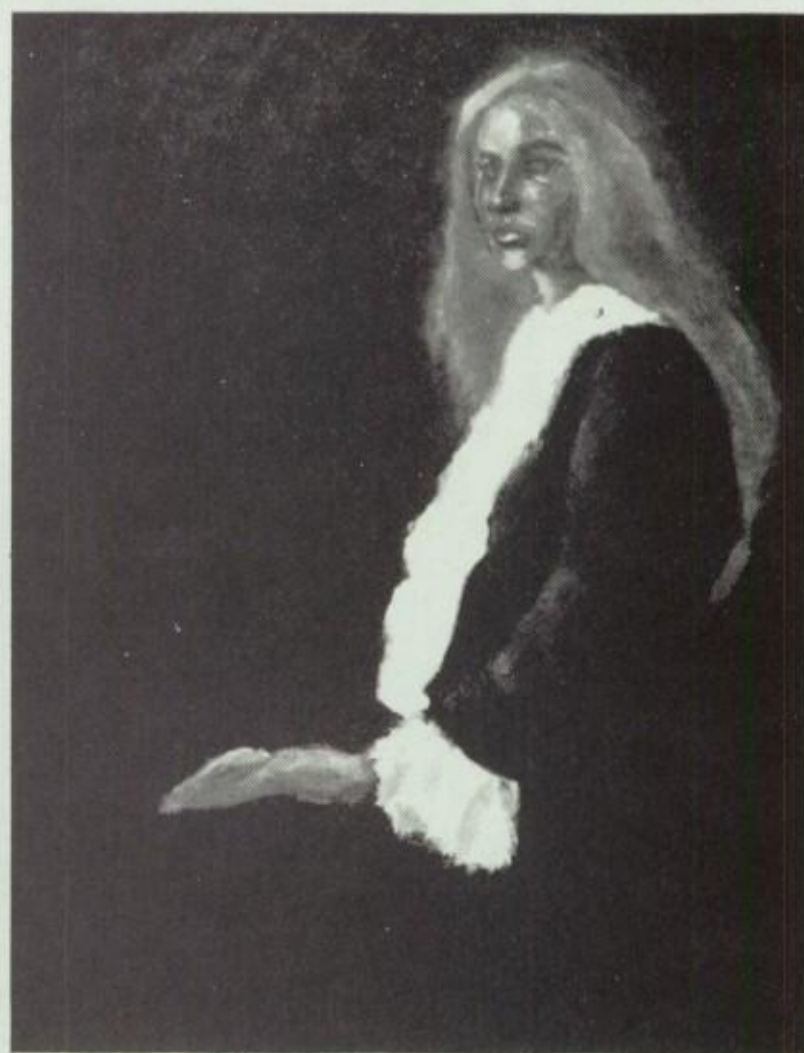


Kenneth Y. Eng / Package Design
79 Chrystie Street, New York 10002
(212) 925-6229

Victor M. Lugo / Advertising Art
 455 East 146th Street, Bronx, N.Y.
 (212) 585-4086



Regina M. Robinson / Illustration
 89-20 Hollis Court Boulevard, Queens, N.Y.

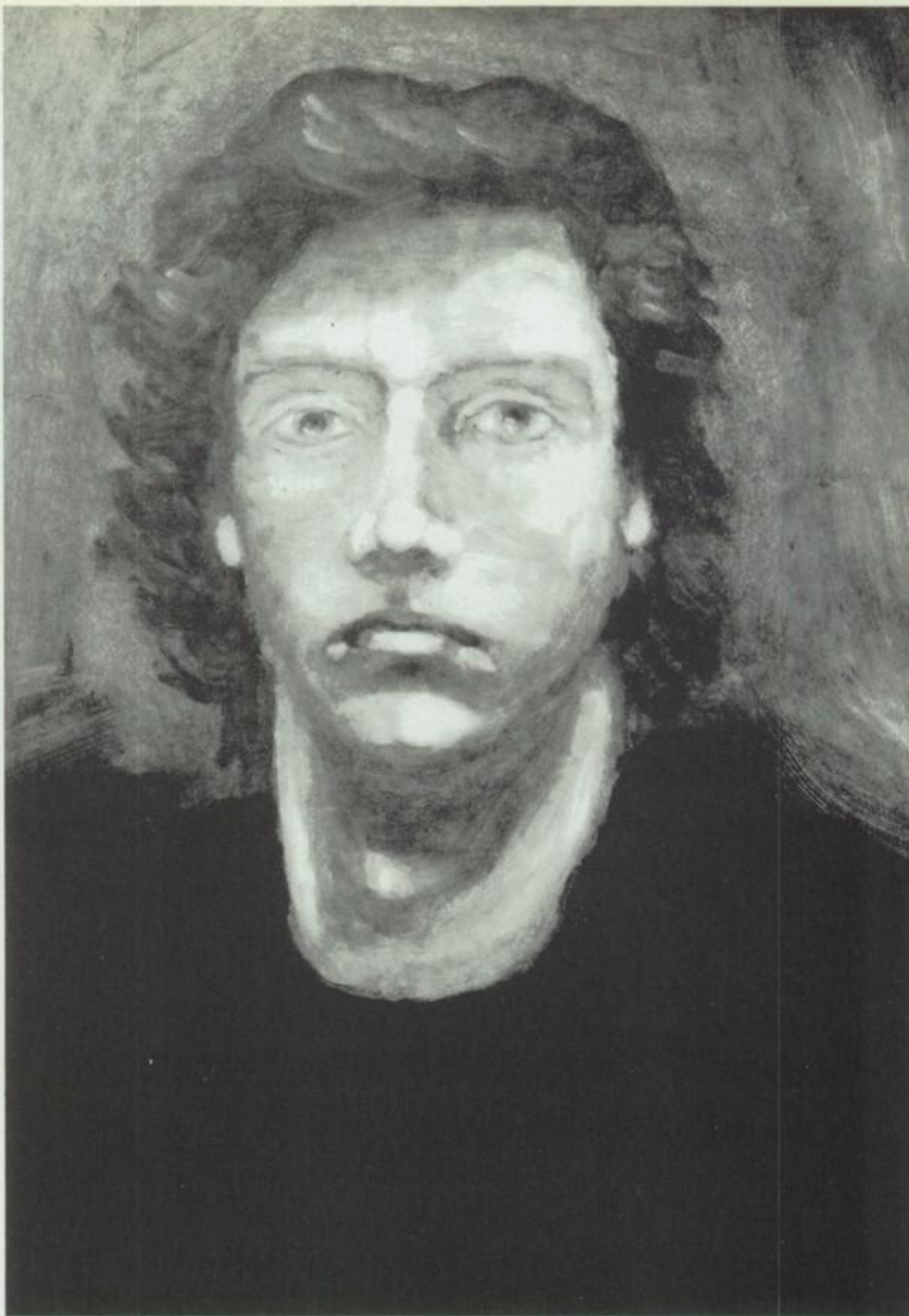


Suet-Mei Chan / Illustration
 927 63th Street, Brooklyn, N.Y. 11219



Peter A. Johnson / Illustration
 114-53 175th Street, Saint Albans, N.Y. 11434
 (212) 739-3567

William M. Redman / Illustration
41 West 82nd Street, New York 10024
(212) TR4-7672



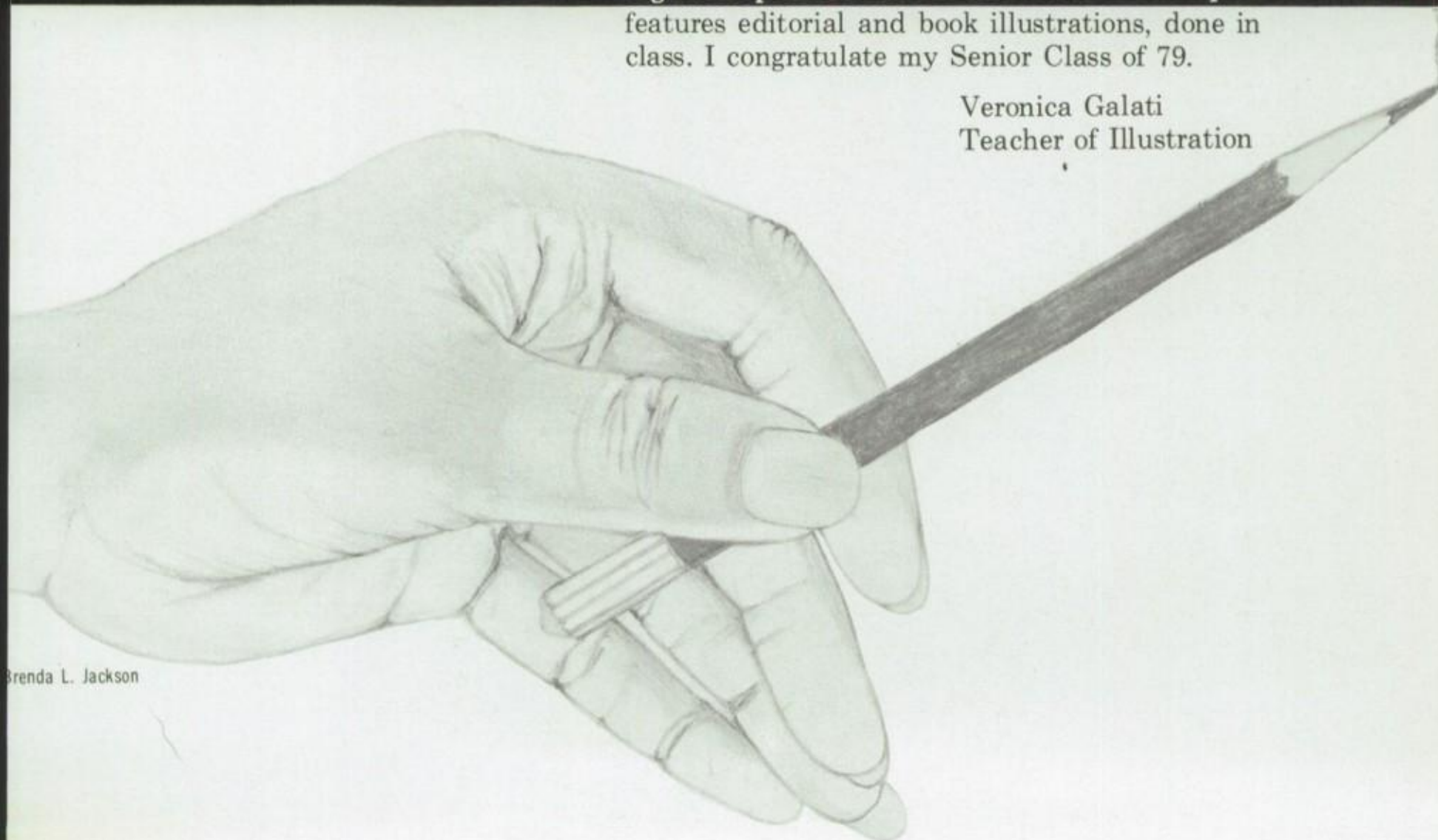
Russell A. Miller / Package Design
72-20 Harrow Street, Queens, N.Y.
(212) 544-5786





As a result of my being an illustrator in industry, my students benefit, and know through job assignments, what it is like to be in a studio or agency, or involved as a free lance Illustrator. Talent is only the beginning. In the school studio, styles are considered and techniques exercised — decision making focuses on how to communicate via color, line, composition, design. My students deal daily with the steps necessary to produce graphic images ready for reproduction. Senior students in my illustration classes are expected to create a professional portfolio. The emphasis in this cradle of professionalism of Art and Design, is on the development of skills, meeting specifications and deadlines and in encountering and joining other professionals in the field. This chapter features editorial and book illustrations, done in class. I congratulate my Senior Class of 79.

Veronica Galati
Teacher of Illustration

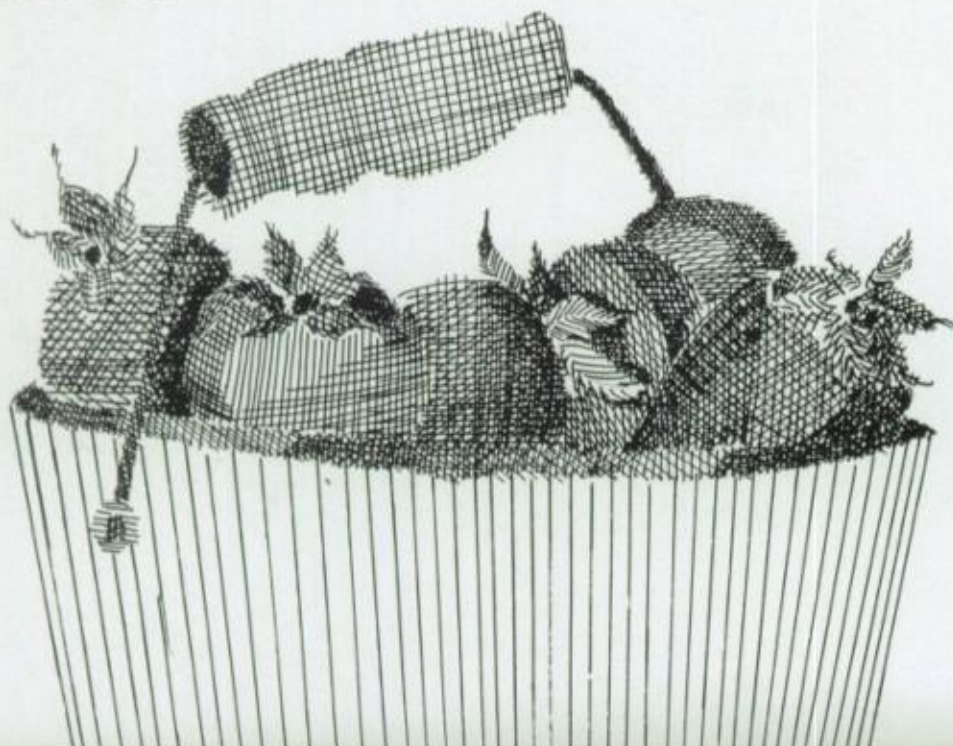


Brenda L. Jackson



Brenda L. Jackson / Advertising Art
1165 Eastern Parkway, Brooklyn, N.Y. 11213
(212) 772-1436

Jennie Chan / Silkscreen
96 Elizabeth Street, New York 10013
(212) 226-5824

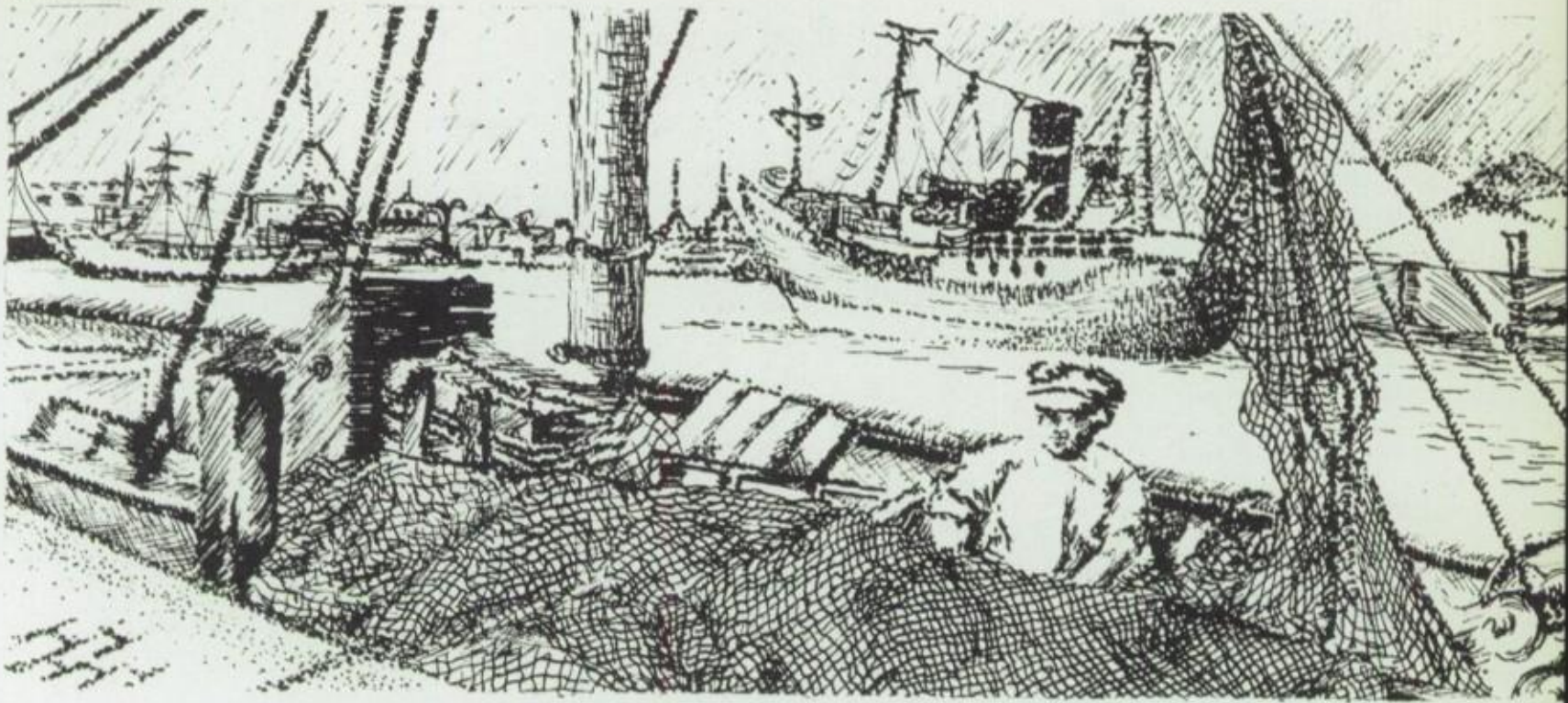


spot illustration



Ricky Sethiadi / Advertising Art
44-60 64th Street, Woodside, N.Y. 11377
(212) 457-6529

Carmen A. Hall / Illustration
323 East 52nd Street, Brooklyn, N.Y. 11203
(212) 496-5960



Alan V. Giordani / Illustration
82-14 60th Road, Elmhurst, N.Y. 11373
(212) 898-7077

editorial illustration

Patty L. Yeh / Illustration
30-57 88th Street,
Jackson Heights, N.Y. 11369
(212) 672-0649

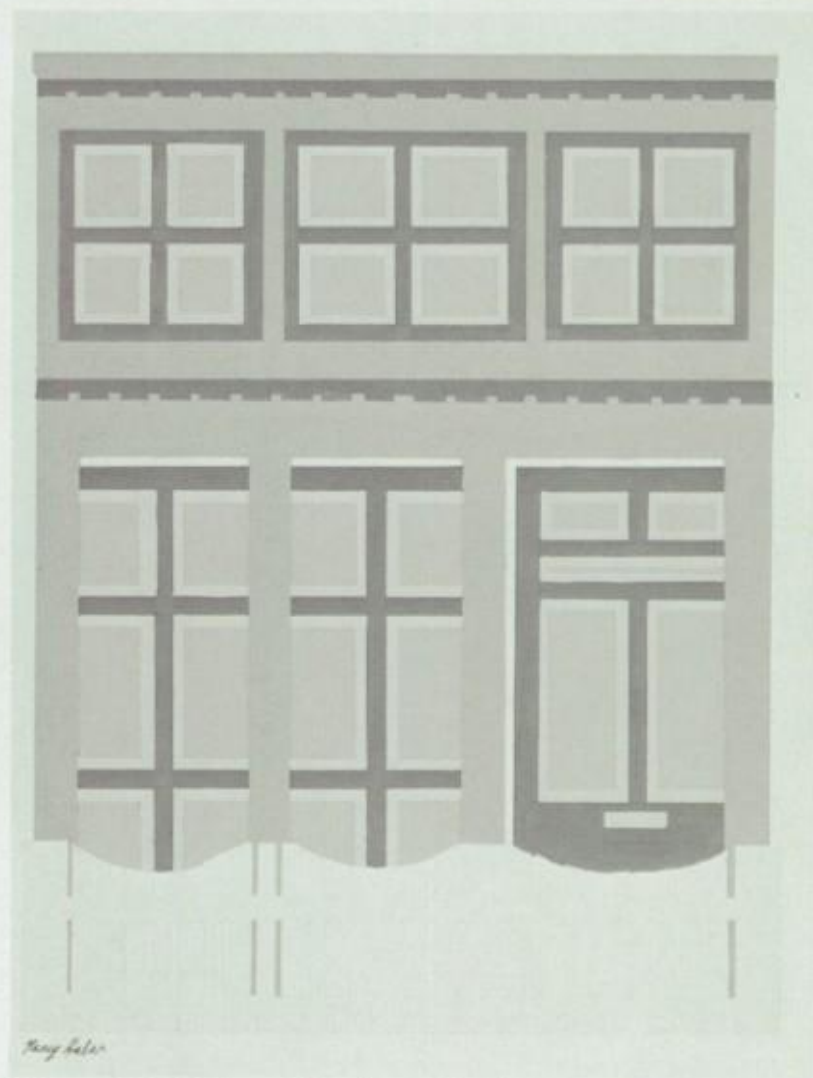


Carmen A. Hall / Illustration
323 East 52nd Street,
Brooklyn, N.Y. 11203
(212) 496-5960

Devanie A. Morris / Advertising Art
 919 Myrtle Avenue, Brooklyn, N.Y. 11206
 (212) 782-8750



Janet M. Bolle / Package Design
 99-11 213th Street, Queens Village, N.Y. 11429
 (212) 740-1277



Nancy Haber
Nancy B. Haber / Package Design
 31-31 54th Street, Woodside, N.Y. 11377
 (212) 721-2397

Michael J. Russo / Advertising Art
 4185 DeReimer Avenue, Bronx, N.Y. 10466
 (212) 994-7849

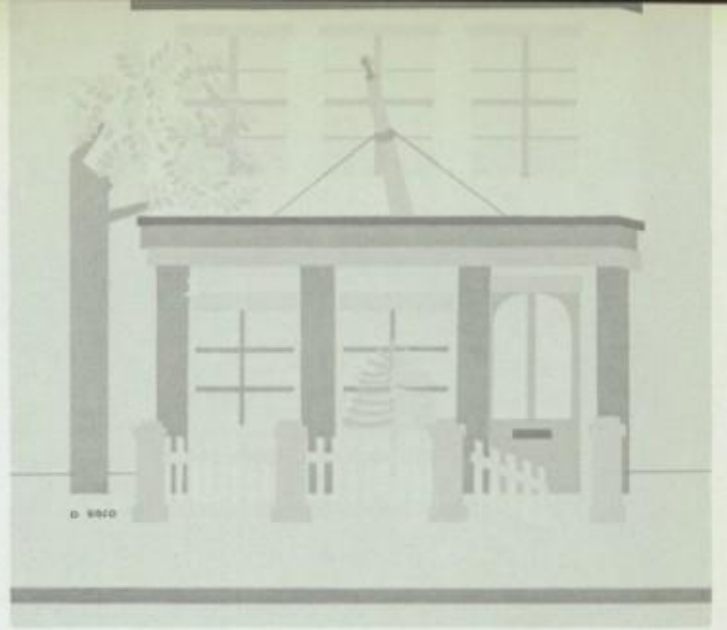


Alan V. Giordani / Illustration
 82-14 60th Road, Elmhurst, N.Y. 11373
 (212) 898-7077

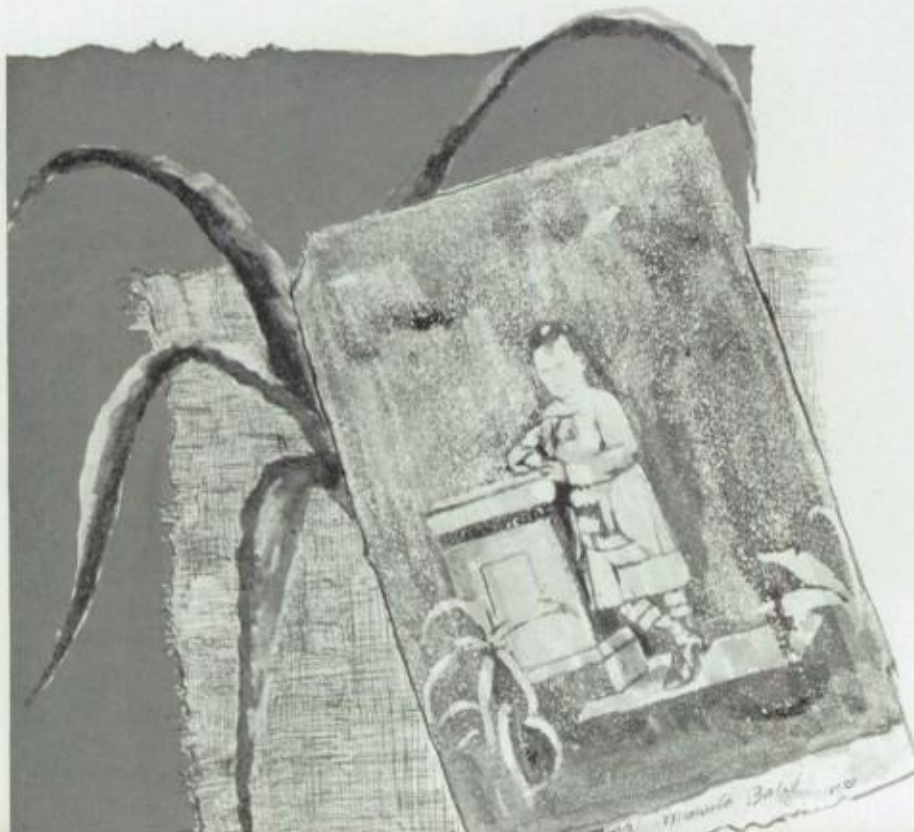


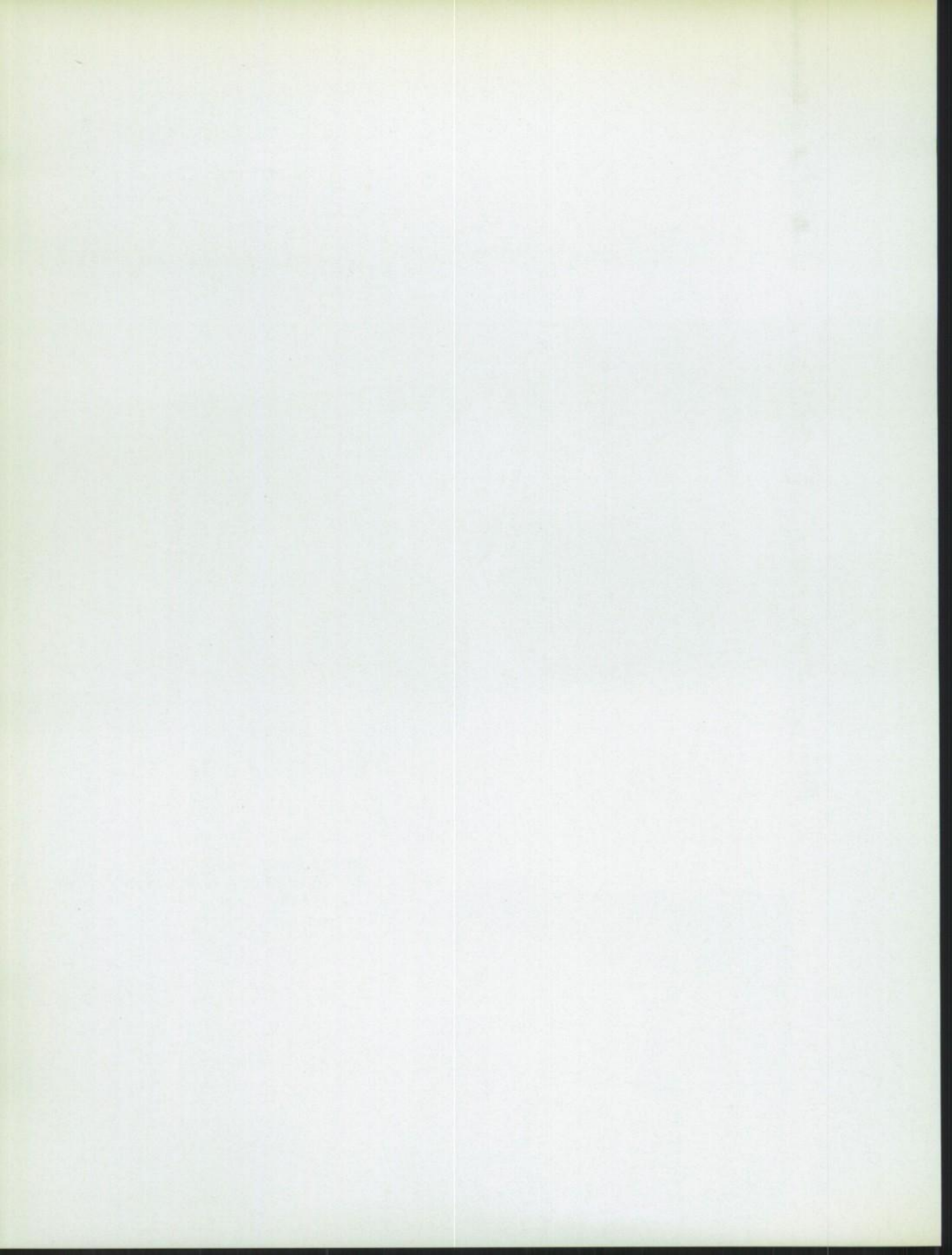
Deborah A. Bassino / Illustration
 20-45 28th Street, Astoria, N.Y. 11105
 (212) 932-1979

Diane B. Sisco / Package Design
 53-55 62nd Street, Queens, N.Y. 11378
 (212) 672-4730



Bill H. Gauthier / Illustration
 41-27 243rd Street, Douglaston, N.Y. 11363
 (212) 229-1929





Advertising Art



PHOTO: BRIGITTE DAUMAN

Booklet design as a form of advertising art offers us an opportunity to organize a sustained pattern and style across several successive pages.

Our topic, "The School That Works" provided the class with a realistic assignment: A contest for the design of a much needed publication as well as an impressive portfolio price.

Applying the time tested method of searching for concepts through review, analysis and comparison of competitive examples, we developed the roughs and comprehensives featured on the following pages.

Bernard Kornheiser
Teacher of Advertising Art

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES
DEPARTMENT OF CHEMISTRY
5408 S. DICKINSON DRIVE
CHICAGO, ILL. 60637
TEL: 773-936-5000
FAX: 773-936-5001
WWW: WWW.CHEM.UCHICAGO.EDU

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES
DEPARTMENT OF CHEMISTRY
5408 S. DICKINSON DRIVE
CHICAGO, ILL. 60637
TEL: 773-936-5000
FAX: 773-936-5001
WWW: WWW.CHEM.UCHICAGO.EDU

Layout Roughs

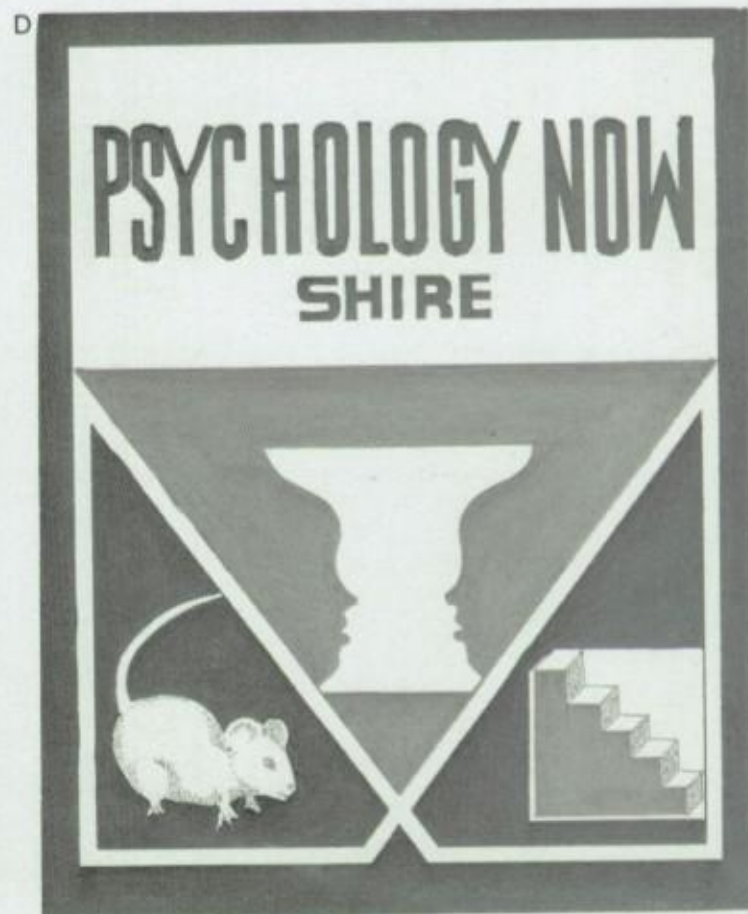
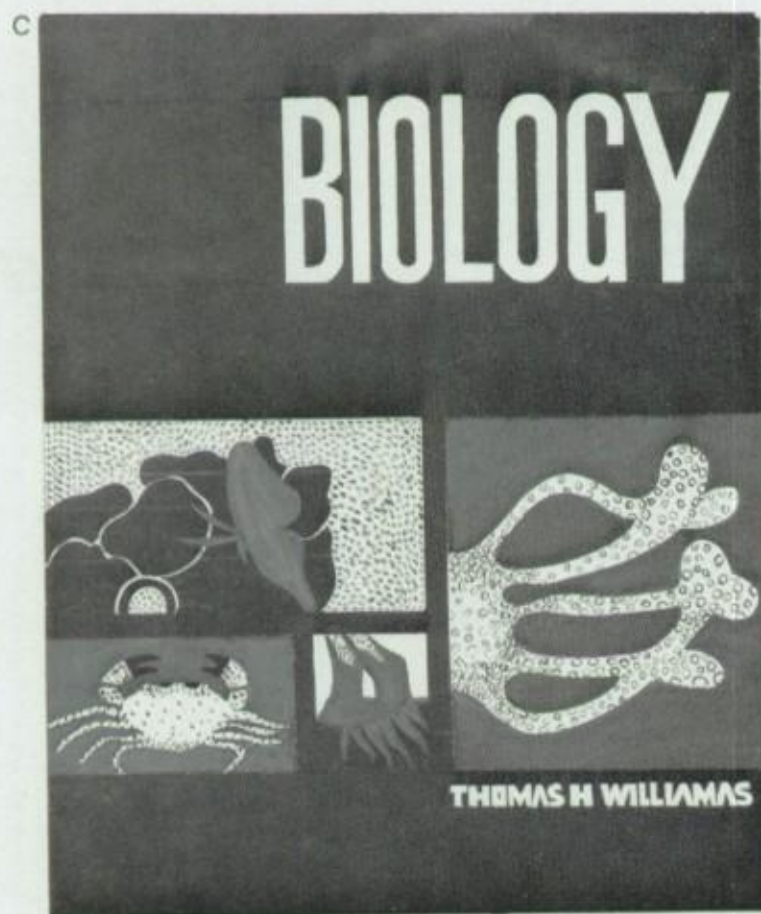
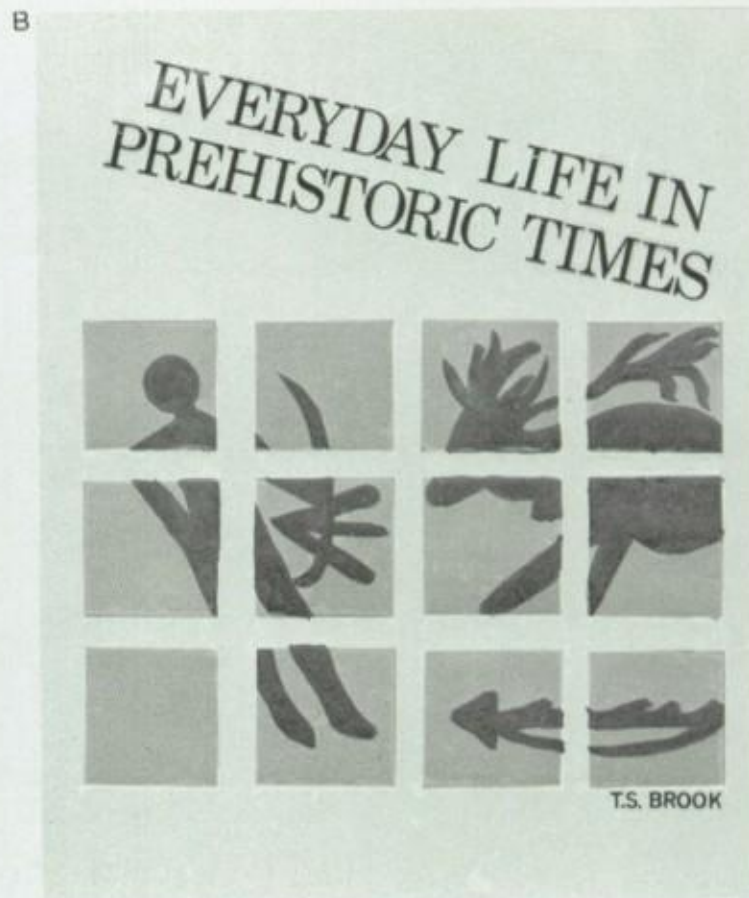
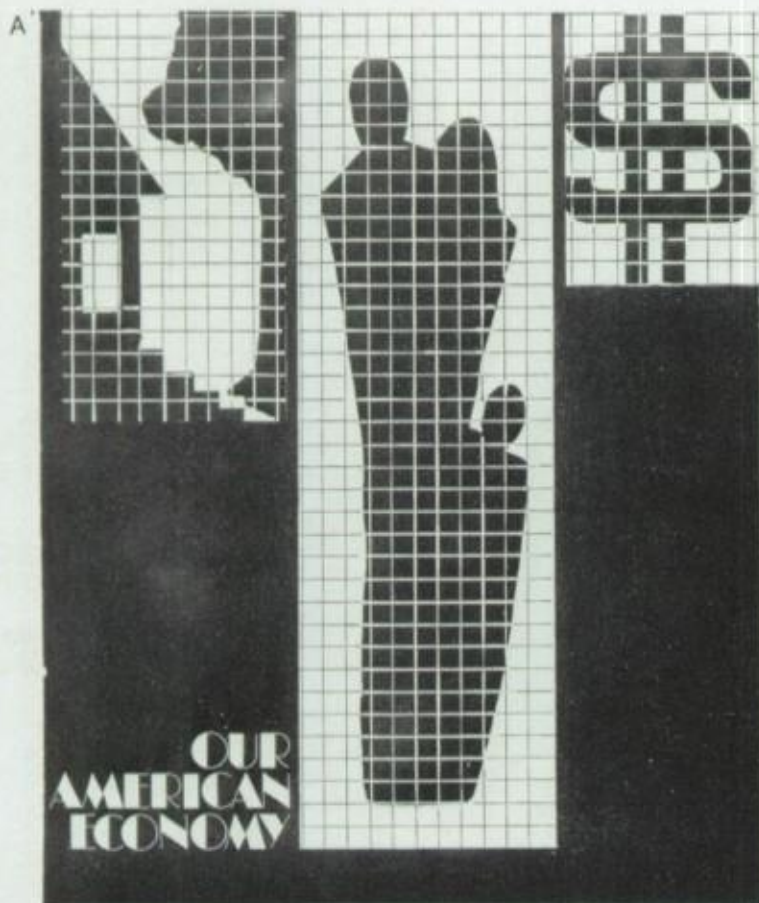


The client's expectation to get a comprehensive preview of the image and message being designed on his behalf, before these are actually executed, has kept thousands of artists busy for a century.

Producing snappy pencil, pastel and marker renderings for approval in anticipation of the costlier typographic elements and illustrations required in the finished product, is a bread-and-butter skill practiced daily by every art director,—and advertising art student at the High School of Art & Design.

The following samples are roughs and 'comps' for preliminary client presentation. Ed.

Stanley Silverberg
Teacher/Advertising Art

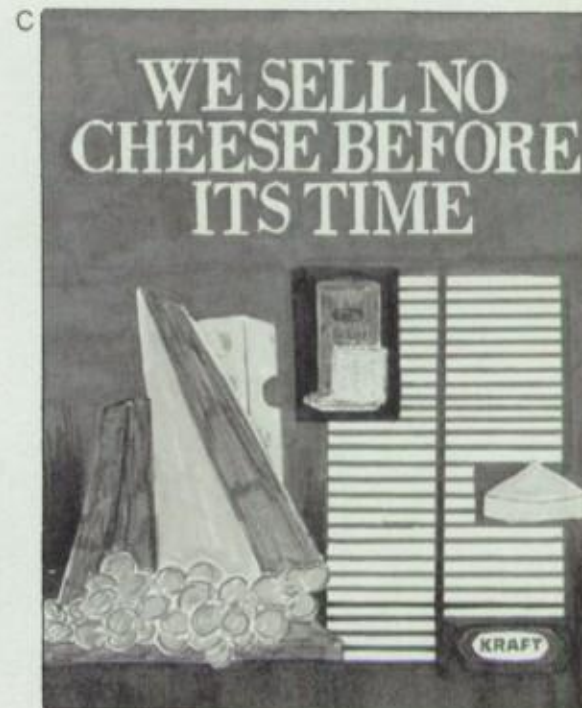


A **Sharon Ali** / Advertising Arts
3080 Park Avenue, Bronx, N.Y. 10451
(212) 665-0125

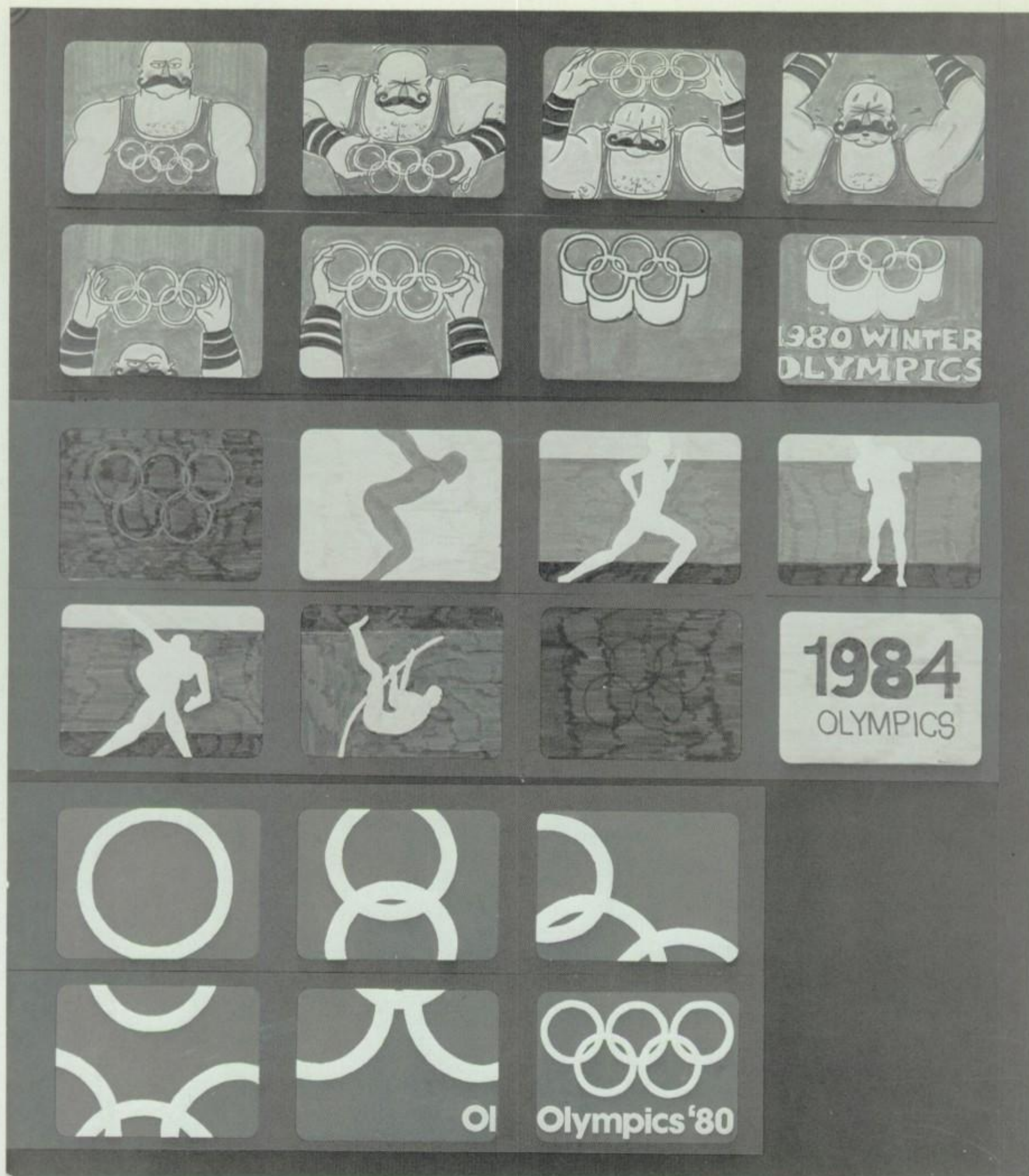
C **Kyung H. Lee** / Advertising Art
235 West 75th Street, New York 10023
(212) 877-1096

B **Evelyn Rosas** / Fashion Illustration
132 Avenue D, New York 10009
(212) 254-7749

D **Debby A. Tipping** / Advertising Art
34-10 94th Street, Jackson Heights, N.Y. 11372
(212) 651-6703



- A** Dale A. Smith / Illustration
725 Garden Street, Bronx, N.Y. 10457
(212) 733-9269
- B** Thomas J. Ward / Cartooning
885 3rd Avenue, New York 10022
(212) 758-3539
- C** Zoltan L. Ledenyi / Advertising Art
6230 80th Street, Middle Village, N.Y.
(212) 672-5622
- D** Robert T. Bruno / Advertising Art
3572 DeKalb Avenue, Bronx, N.Y. 10467
(212) 882-0620
- E** Kyung H. Lee / Advertising Art
235 West 75th Street, New York 10023
(212) 877-1096
- G** Samuel E. Richards / Advertising Art
139 West 19th Street, New York 10014
(212) 741-1375
- H** Edward M. Rooney / Advertising Art
4326 Ely Avenue, Bronx, N.Y. 10466
(212) 324-8330

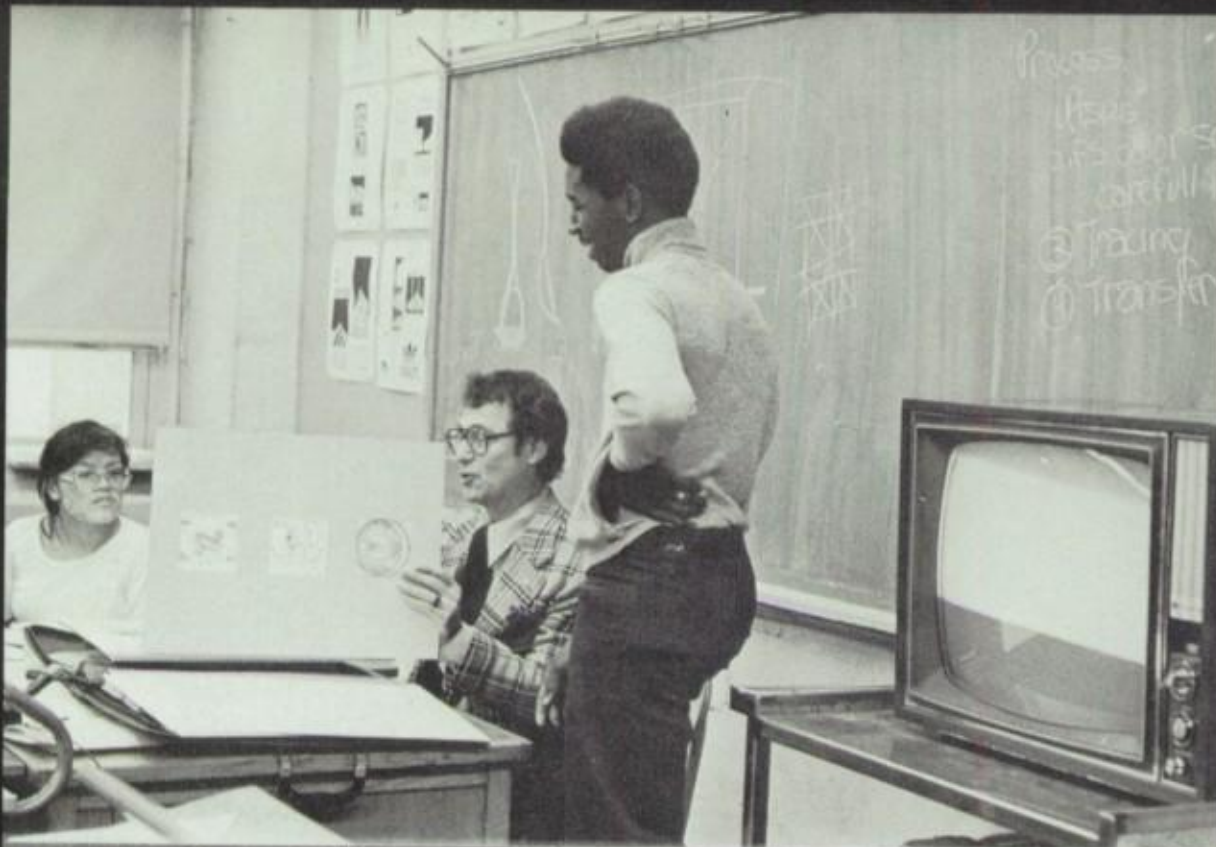


Mark A. DeGross / Cartooning
 395 Fountain Avenue, Brooklyn, N.Y. 11208
 (212) 827-0078

Nelson Zarate / Advertising
 38-22 27th Street, Long Island City, N.Y. 11101
 (212) 392-4495

Arthur T. Thies / Cartooning
 60-69 60th Avenue Maspeth, N.Y. 11378
 212-894-2376

Graphics

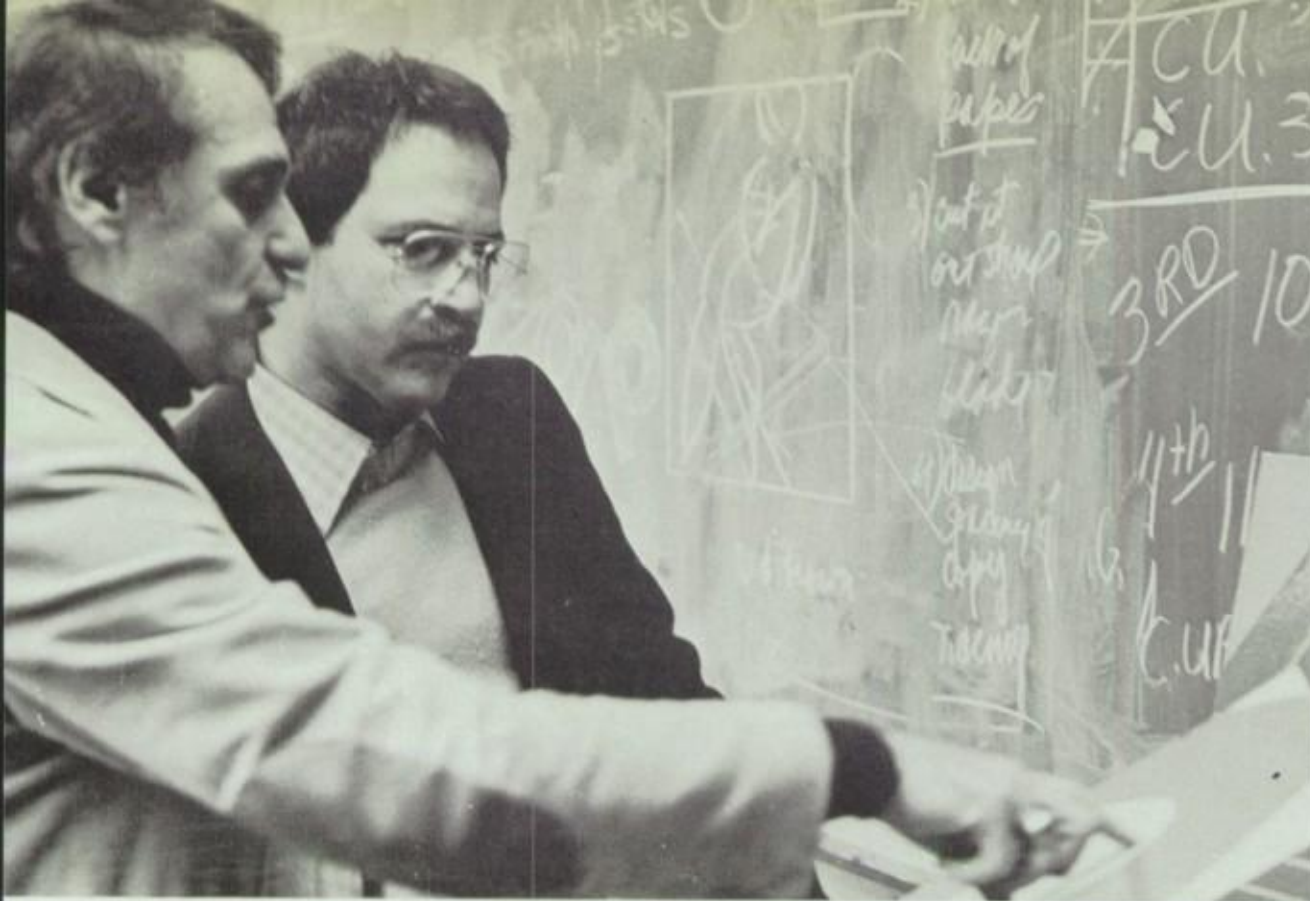


One aspect of our preparation for college and industry in our senior year, deals with properly presenting our portfolio to a prospective employer or client. We observe ourselves on video tape after many seminars on the do's and don'ts of client presentation. Mr. Toledo makes this point emphatically: confident professional interview procedure is as important as the quality of our work. This orientation also includes seminars on writing resumes, — filling out applications — understanding want ads and many other phases of job seeking.

field trips



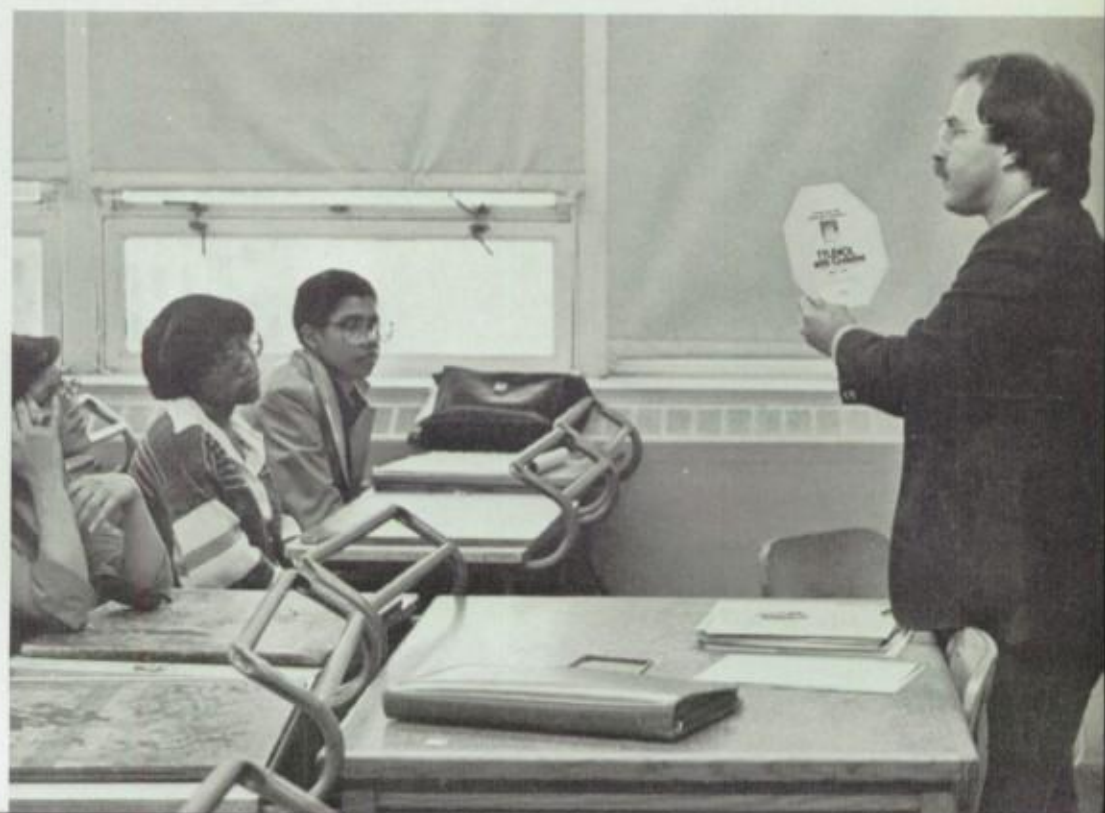
How do we know if we are designing at a reasonable level of professionalism, if we have no industry exposure? To set our standards as high as possible, Mr. Toledo conducts field trips to such places as the Art Director's Club, A.I.G.A. and Society of Illustrators. There we can see for ourselves what the professionals are turning out in graphic design, illustration and packaging. We also have an opportunity to meet leading designers in the advertising field and having some of our questions answered.

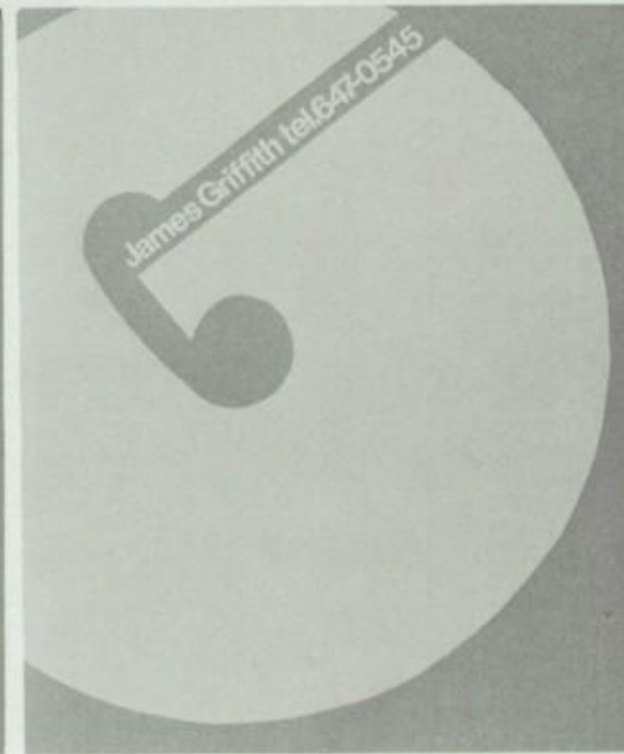
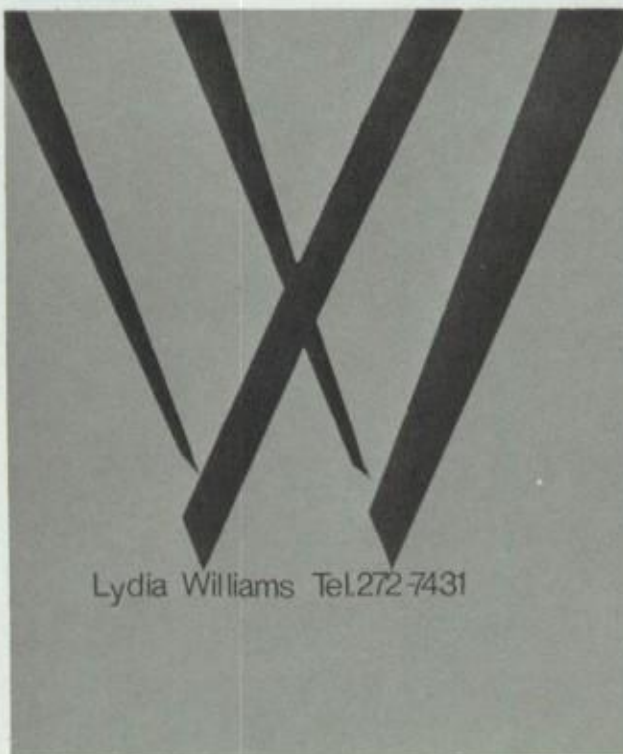
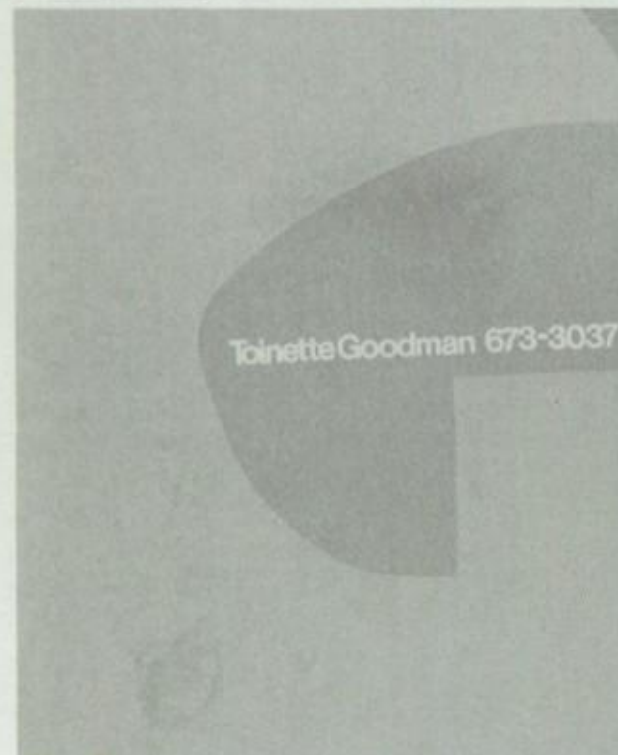
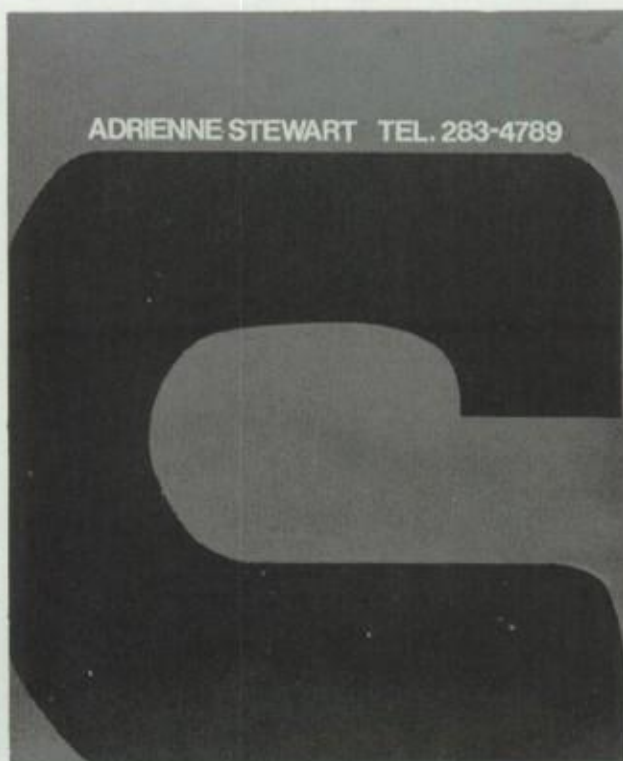


guest speakers



We re-enforce our classroom seminars by inviting prominent advertising executives who give us their experience on starting out in our chosen careers. They bring to our classroom their own portfolio samples in addition to those supplied by our art instructor. A question and answer period usually winds up the talk, and sometimes an invitation to visit the guest speaker at his or her office. The world outside is no longer a big mystery and that is one reason why our school works. Very often many of our graduates are successful in being placed through our job placement office. **HT**





Tonya Ann Lee Tel.478-9710

Dale Grant Stephens tel.876-0738

NORBERTA ROMAN 542-5828

ROSA SÁNCHEZ TEL. 993-0120

RYAN SPELLS Tel. 852-9299

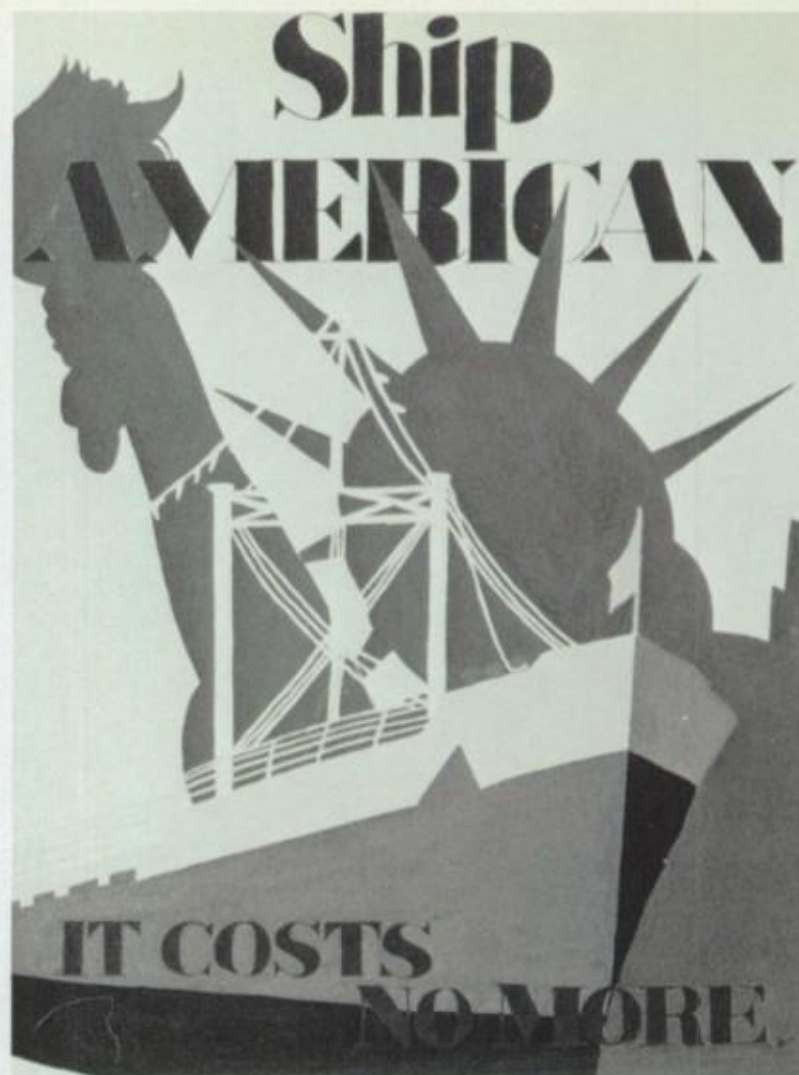
Saul Sanchez 8817790

CARLOS BAEZA 458-3887

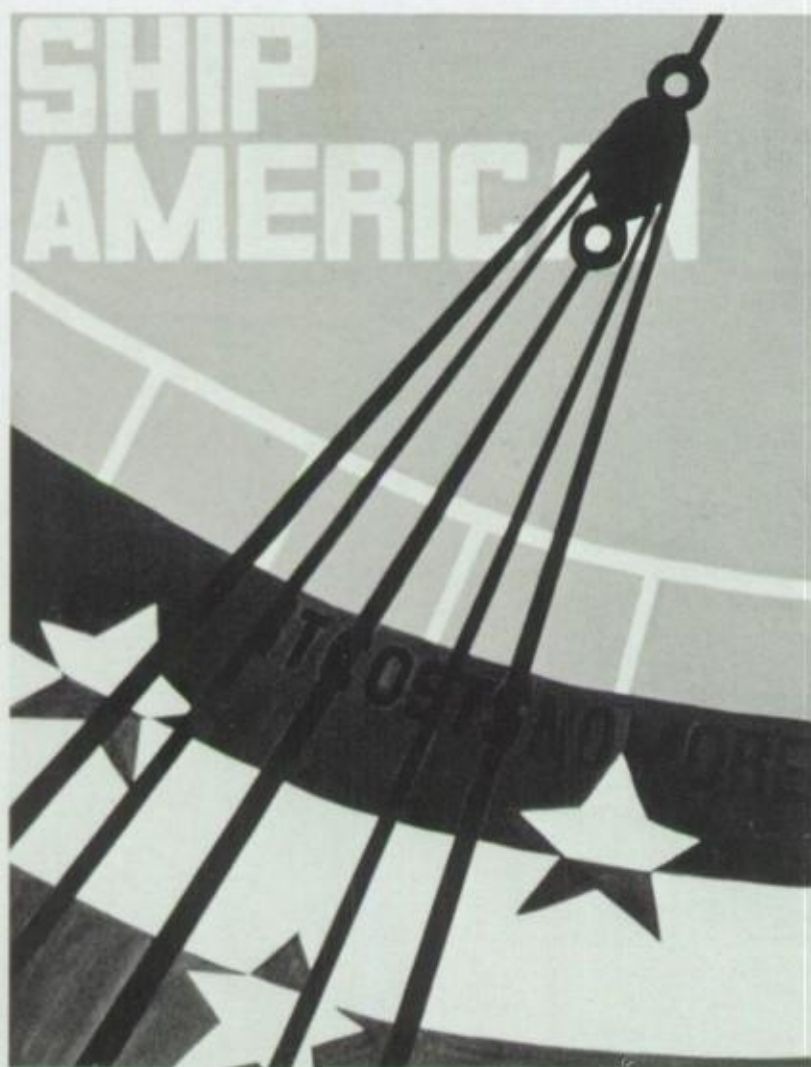
Carolyn Pleva 882-2961

Evelyn Perez Tel. 473-2422

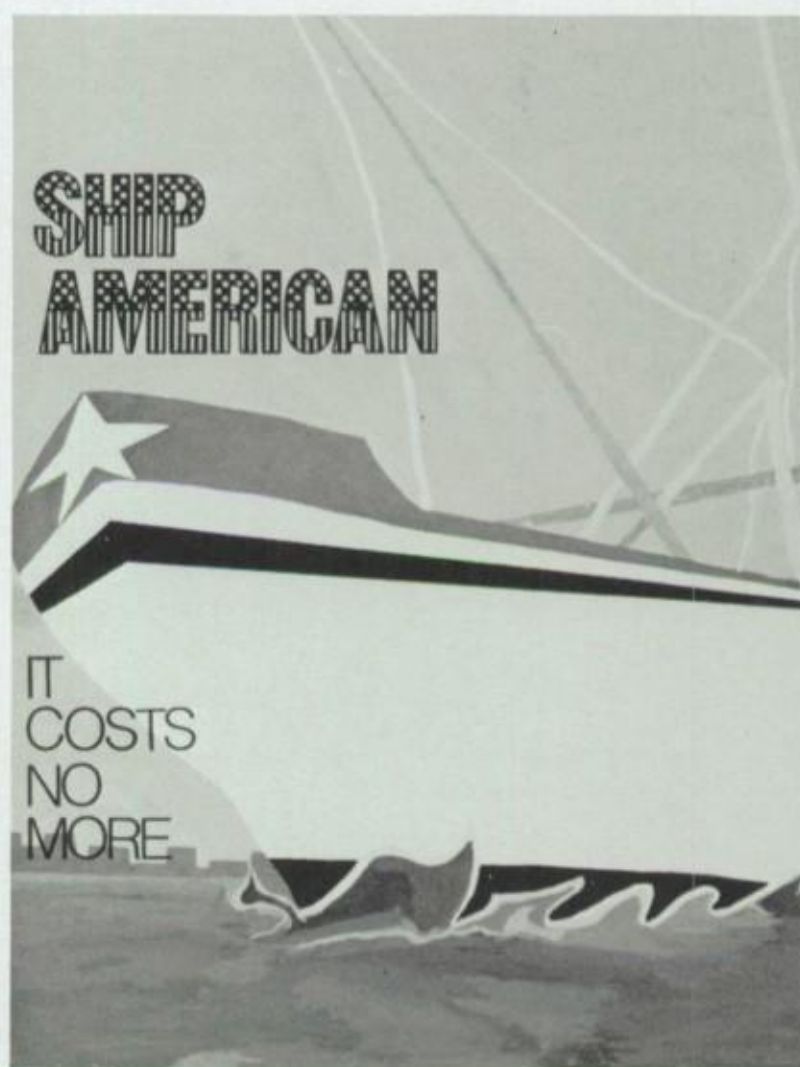
**creative concepts
competition**



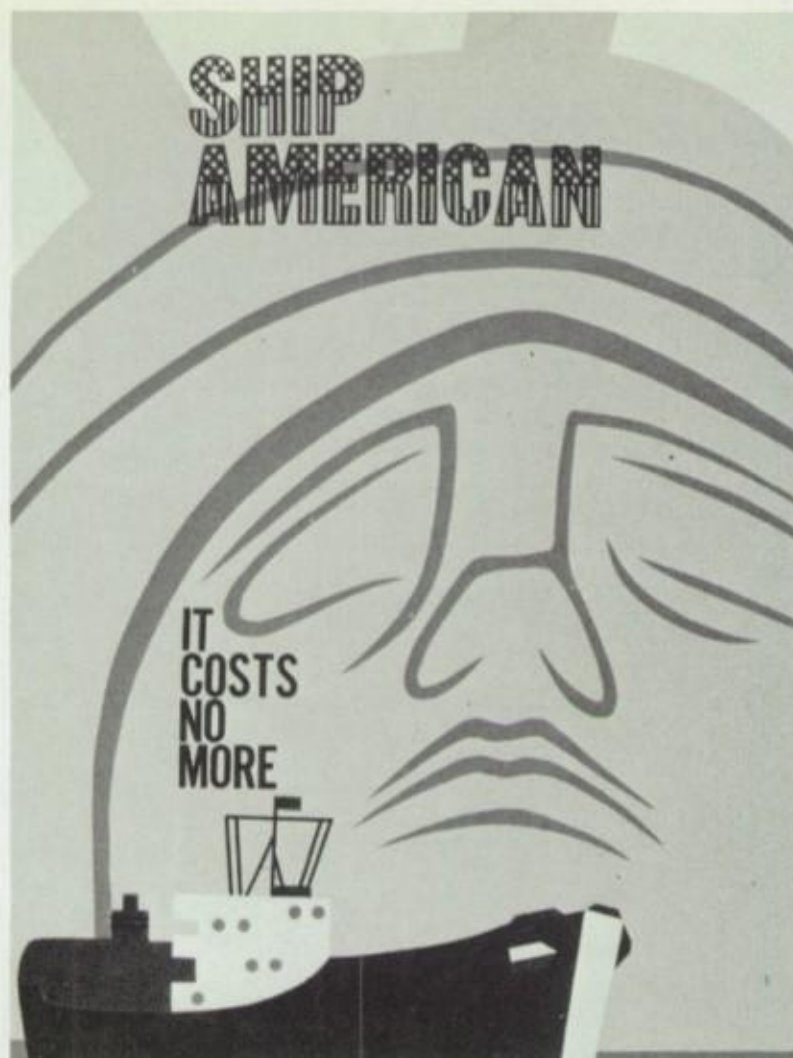
Christine Burrell / Cartooning
712 Saint Ouen Street, Bronx, N.Y. 10470
(212) 994-2128



Michel Dodson / Illustration
2971 Eighth Avenue, New York 10039
(212) 862-1807



Robert A. Soares / Display
2750 Morris Avenue, Brnox, N.Y. 10468
(212) 367-2086



Amrett Ung / Display
23-35 Broadway, Astoria, N.Y. 11106
(212) 274-5862



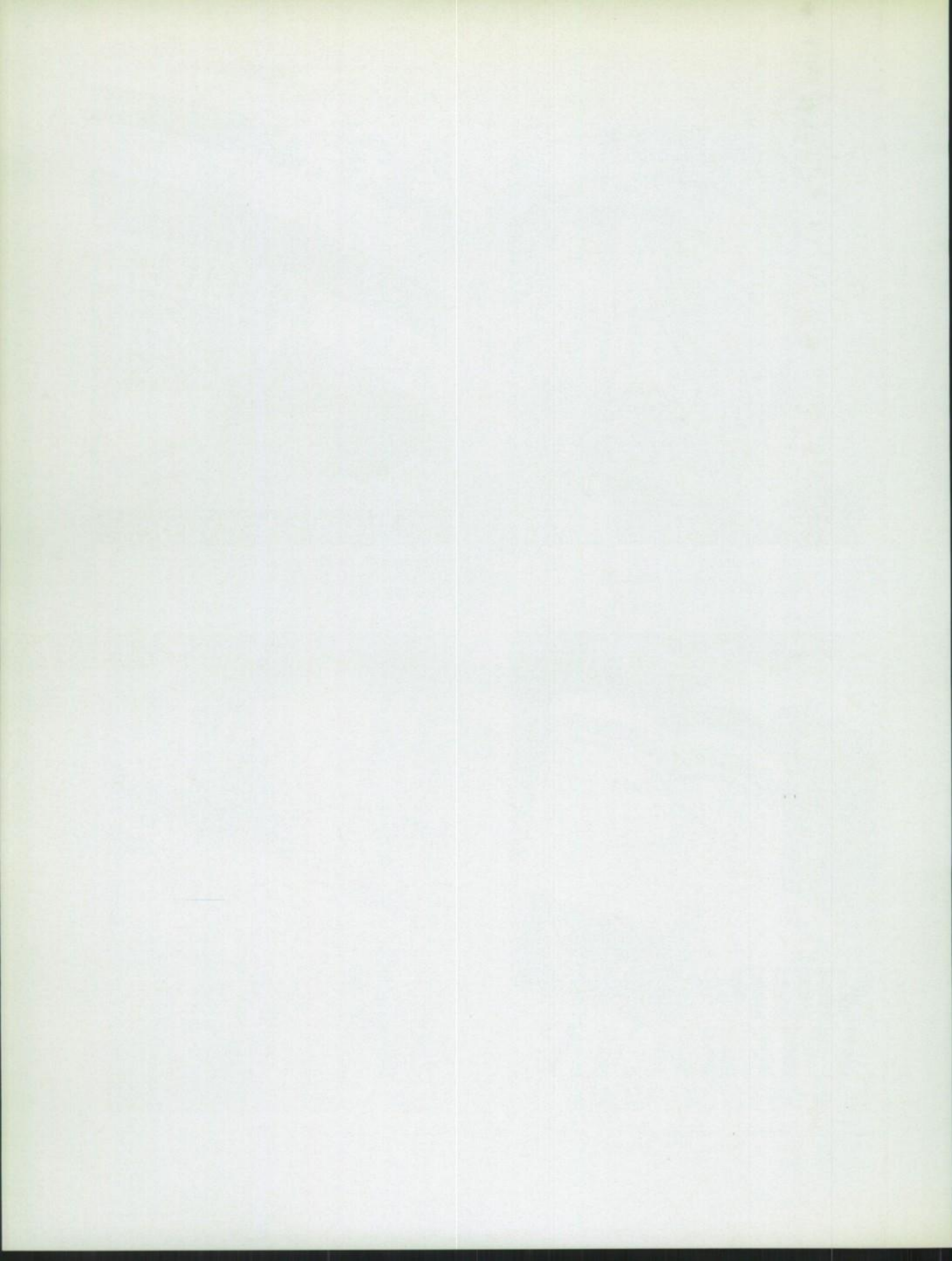
Christian G. DeMesones / Cartooning
421 50th Street, Brooklyn, N.Y. 11220
(212) 492-9410



Edward M. Rooney / Advertising Art
4326 Ely Avenue, Bronx, N.Y. 10466
(212) 324-8330



Mark I. Lefkin / Advertising Art
2113 Avenue V, Brooklyn, N.Y. 11229
(212) 648-1585



Drawing



TO AMY LEVY

As many varieties of apples as there are, as wide is the diversity in Illustration.

Art and Design is like an orchard, yielding many varieties, shapes, sizes, flavors and textures . . .

Our aims are high, our goals are met with a fervor, strength and direction because we want to create in the truest sense. Art is a growth process that is endless. Our students have the curiosity that makes each new crop of senior work an adventure.

This chapter is but one of those adventures.

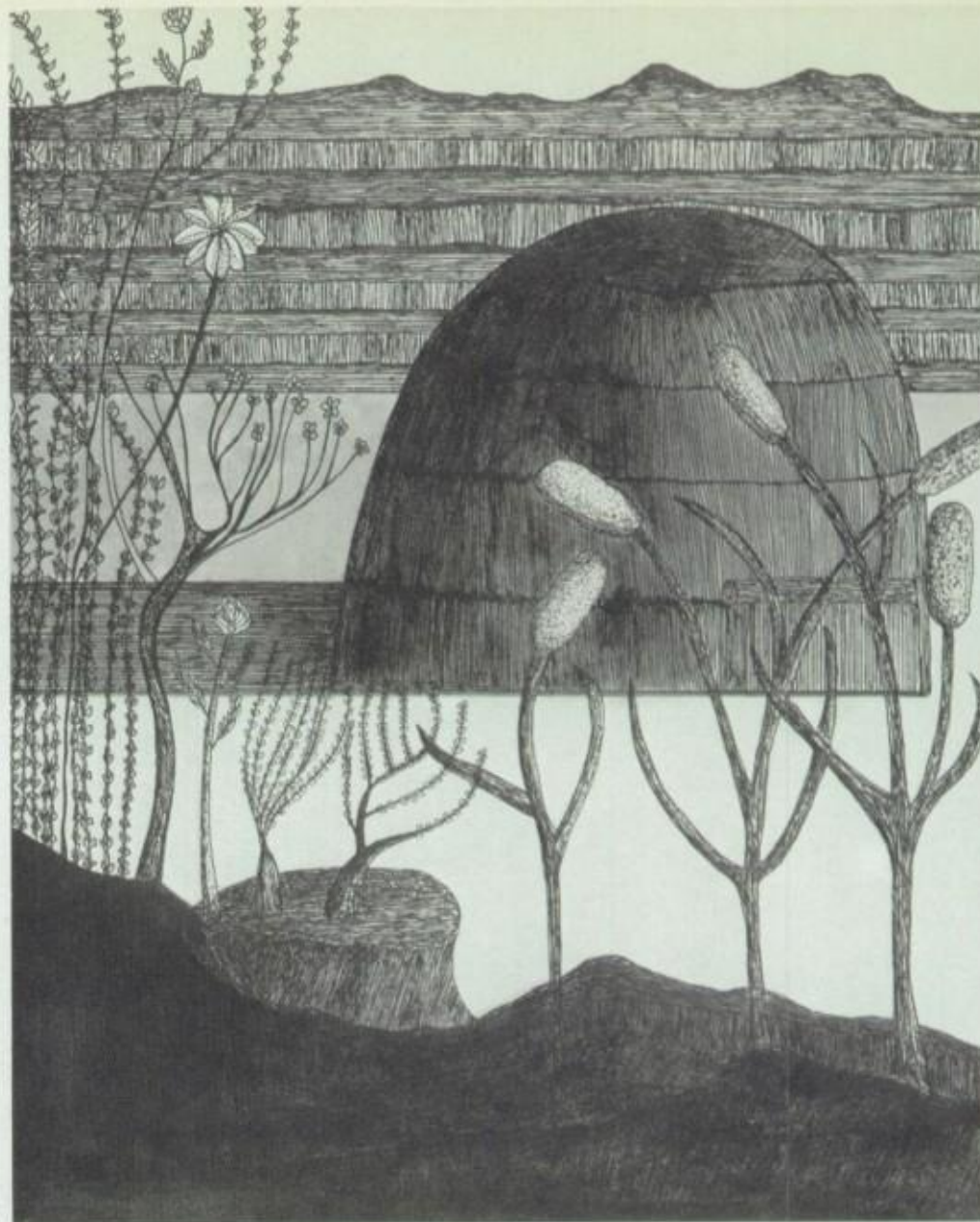
Jean E. Fraser
Teacher of Illustration

A Eden A. Brody / Illustration
 2 West 16th Street, New York 10011
 (212) 255-4543

B Thomas A. Manzione / Advertising Art
 239 Jackson Street, Brooklyn, N.Y. 11211
 (212) 383-8097

C Bennie J. Daniels / Advertising Art
 379 Hancock Street, Brooklyn, N.Y. 11216
 (212) 574-9086

A



B



C



Alexander M. Jordan / Advertising Art
 540-10 Main Street, Roosevelt Island, N.Y. 10044
 (212) 753-8492



Ernest R. Camacho / Package Design
 3409 Olinville Avenue, Bronx, N.Y. 10467



Maureen K. Albrecht / Advertising Art
158-19 85th Street, Howard Beach, N.Y. 11414
(212) 641-0336

Interns

B

ecause art is such a personal endeavor, individualism plays as much a part in our school philosophy as does emphasis on tolerance and willingness to participate in team work.

Through the Board of Education's Office of Executive Internships, headed by Miss Kathy Lawrence, a number of our more mature seniors are permitted to work at studios in the field, being under the supervision of expert professionals whose particular specialties complement the A&D curriculum.

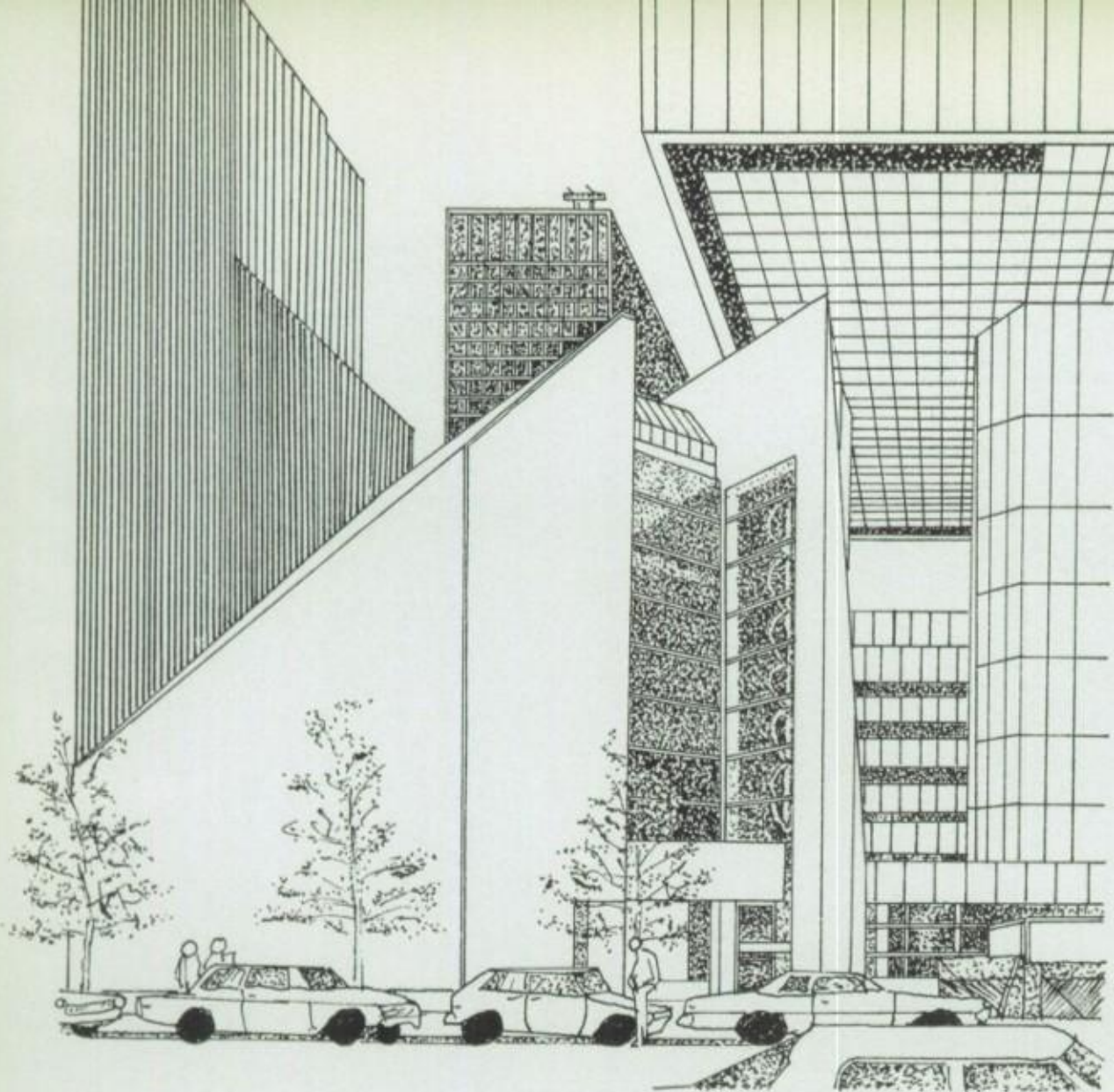
This section presents work of the Fall '78 contingent of interns, who contrary to popular belief carry an extra heavy program, reporting not only to their assigned jobs every day but also to school at designated intervals.

Although the TV news titles on page 29 were done by Kathy Firrantello during her stint in the NBC art department, and Pierre Bernard designed the storyboard on page 20, as well as the full page advertisement for Marvel Comics at Continuity Associates, most of our interns had to content themselves with less visible contributions to their respective firms.

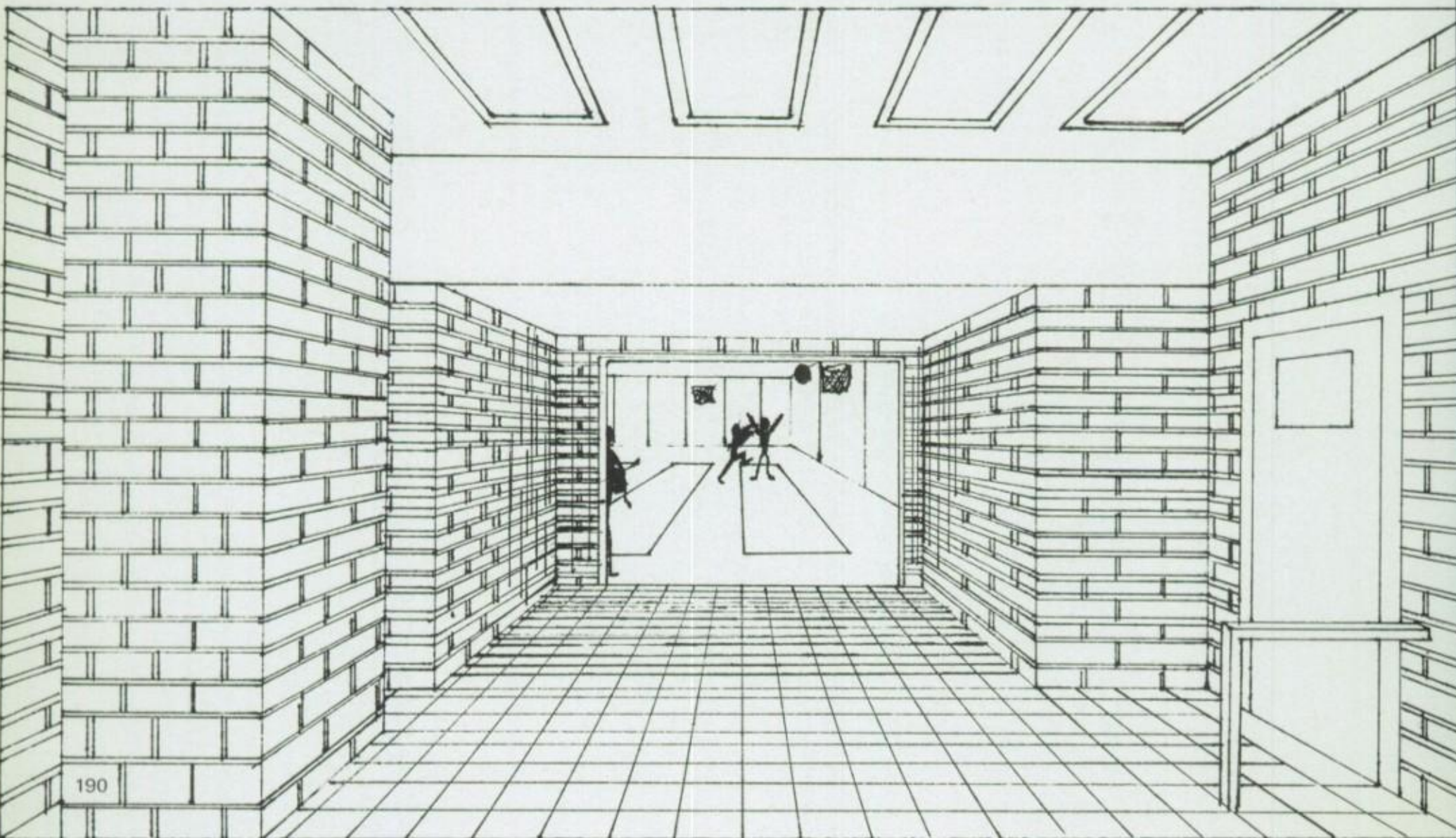
It is apparent, however, that with little or no help from their art directors or teachers these young artists have achieved high degrees of proficiency largely because of the lessons learned in that real world they had a chance to preview. □



Angel L. Gonzalez / Architecture
436 Turneur Avenue, Bronx, N.Y. 10473
(212) 828-5141



Darrell T. Allen / Architecture
1695 Madison Avenue, New York 10029
(212) 831-0669

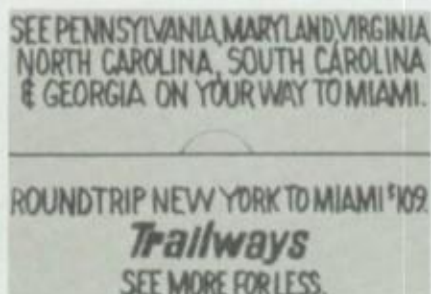




Donald P. Jefferes / Animation
88-43 Vanderveer Street, Queens Village, N.Y. 11427
(212) 740-2657

THE AGONY & THE ECSTASY OF AN EXECUTIVE INTERN

This thumbnail is one of several a designer must come up with to develop his ideas.



It can be very frustrating trying to come up with a successful idea for an advertisement. I came up with 18 separate ideas before hitting on this one.

After doing a layout of the ad, the designer does a mechanical. The mechanical is used for reproduction & must be precise.



In executing a mechanical, the designer uses a razor blade to cut clean lines on type & sometimes "ouch"! fingers.

**SEE PENNSYLVANIA, MARYLAND,
VIRGINIA, THE CAROLINAS &
GEORGIA ON YOUR WAY TO MIAMI.**

**ROUND TRIP N.Y. TO MIAMI \$109.
Trailways
SEE MORE FOR LESS.**



Now that the agony is over, the designer lives in a state of ecstasy until his next project is assigned.

Kevin T. Reilly / Advertising Art
92-14 Woodhaven Boulevard, Queens, N.Y. 11421
(212) 846-0177

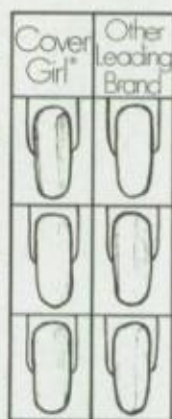
INTRODUCING NAILSLICKS BY COVER GIRL®

Serena Sendek / Advertising Art
207 East 74th Street, New York 10021
(212) 249-0615

Strong Nail Protection.

Longer Lasting Shine.

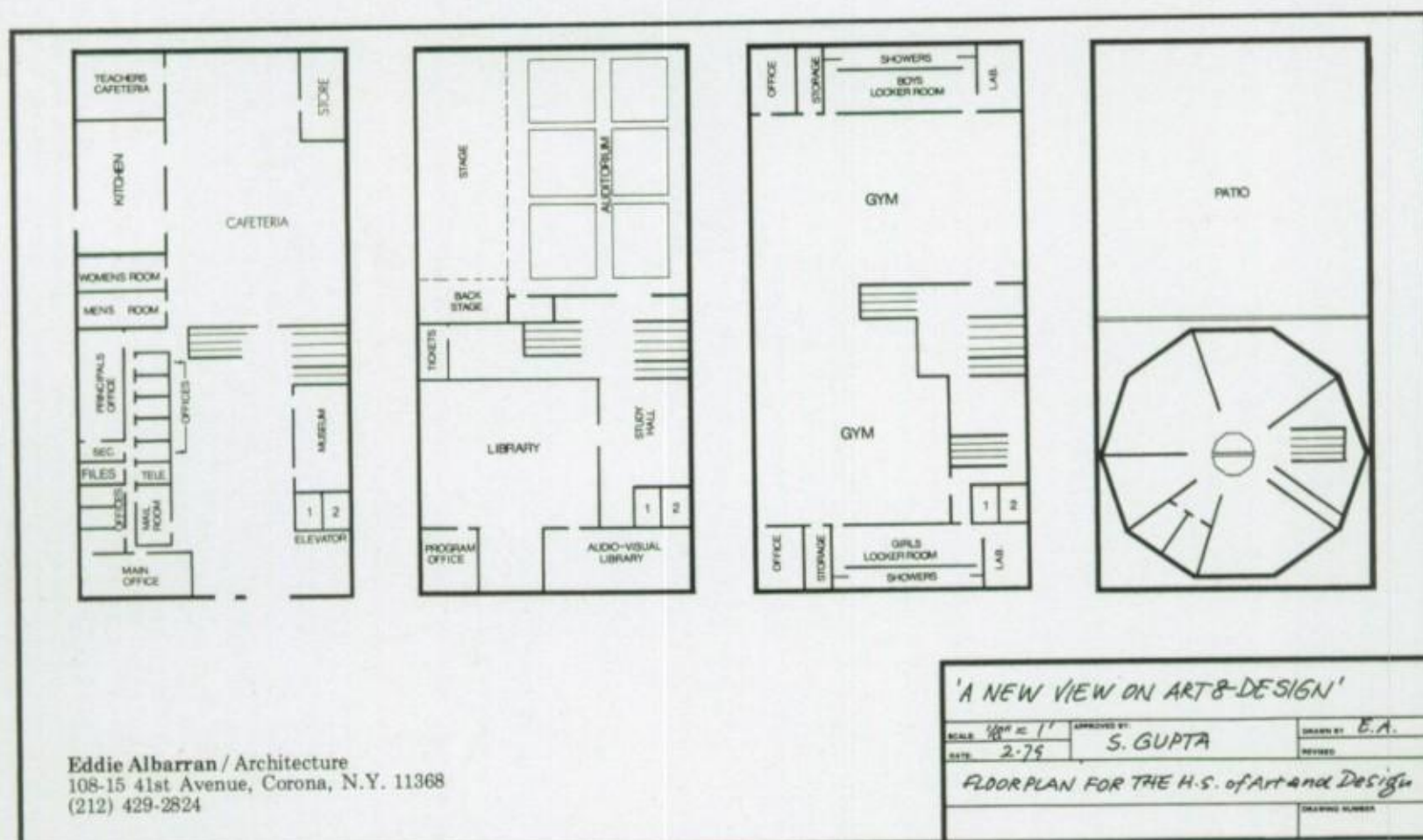
Available in 22 Dazzling Colors.



Geoffrey S. Peckman / Cartooning
2127 East 17th Street, Brooklyn, N.Y. 11229
(212) 336-4964



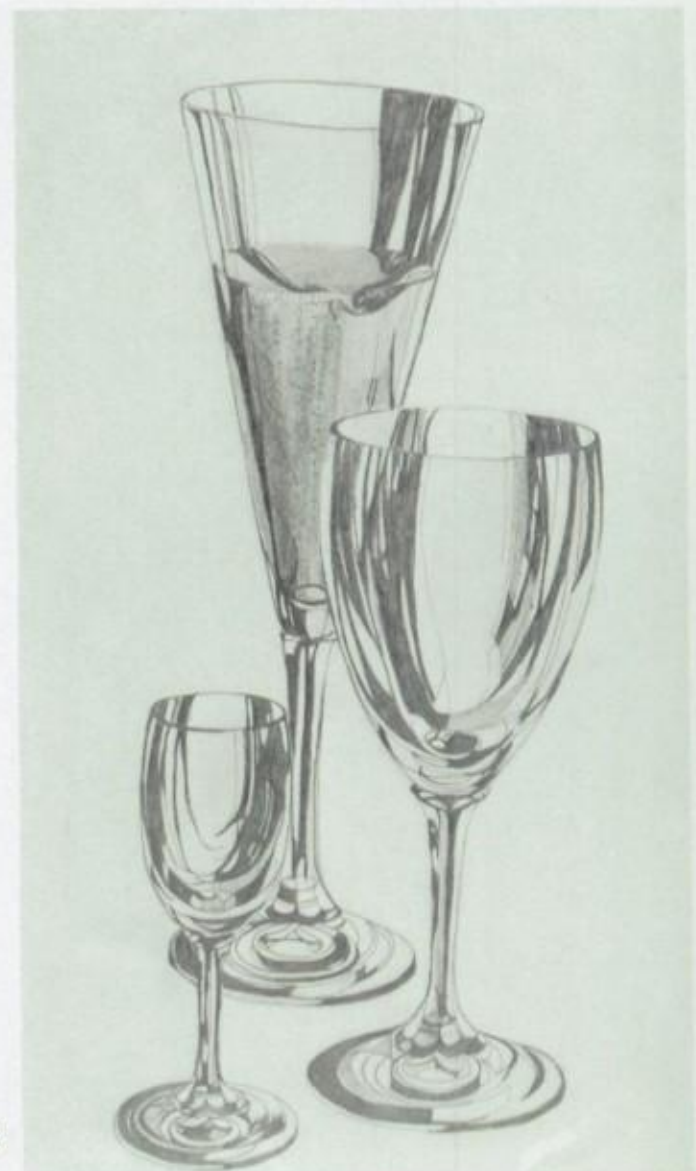
Gabrielle M. Buchanan / Illustration
884 Riverside Drive, New York 10032
(212) 923-4944





Corlyn L. Davis / Illustration
159-34 Riverside Drive West, New York 10032
(212) 927-2326

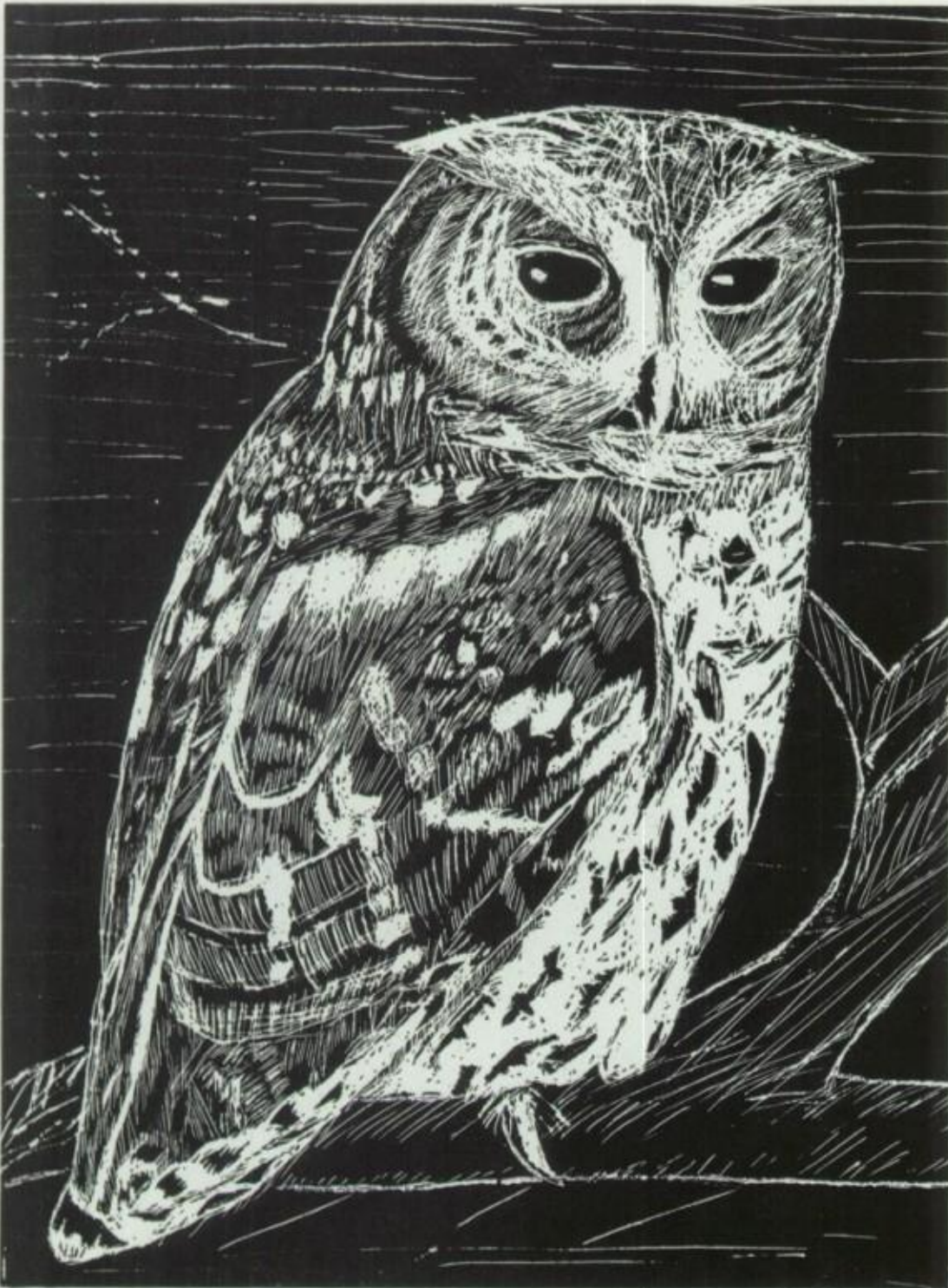
Stanise L. Light / Advertising Art
178-33 119th Road, St. Albans, N.Y. 11434
(212) 723-8919



Ginou M. Labidou / Architecture
669 East 231st Street, Bronx, N.Y. 10466
(212) 655-3981



Calvin J. Lowery / Illustration
2938 Wickham Avenue, Bronx, N.Y. 10469
(212) 671-2639



PAMELA SUTHERLAND

Editorial &



Advertising Art

Our cover features, in patch-quilt fashion, the collected efforts of Class AA3-4YB in search of a logo for Portfolio '79. Similarly, all the chapter captions were hand lettered in Roman upper and lower case by the same group, disdaining the use of dry transfer type in the belief that competent letterers make good art directors.

The bulk of our class time was devoted to the development of advertising concepts to be presented in comprehensive form for review by our clients. There is no doubt that competing for and meeting the approval of an advertiser, — without whose fees this publication could not be financed, — is a valuable experience in itself. All the elements encountered by the artist in the field come into play: Concept, copy, client identification and craftsmanship. We are deeply indebted to our sponsors for their participation and confidence.

On the following pages we show some of the work submitted as part of our presentations. It becomes apparent that imaginative ideas do not necessarily appeal to the widest range of readers for the intended purpose, and that clients' experience usually dictates caution and restraint.

Thomas F. Naegele
Teacher of Editorial and Advertising Art

Y

We got it all together

-  VIDEO TAPE & FILM STAGES
-  CONFERENCE ROOMS
-  RECORDING STUDIOS
-  EDITING FACILITIES
-  SCREENING ROOM

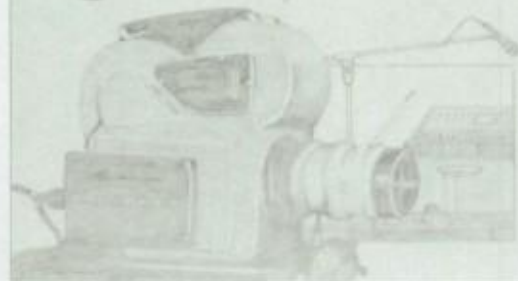


**BLUE
MARBLE**
PRODUCTION CENTER 

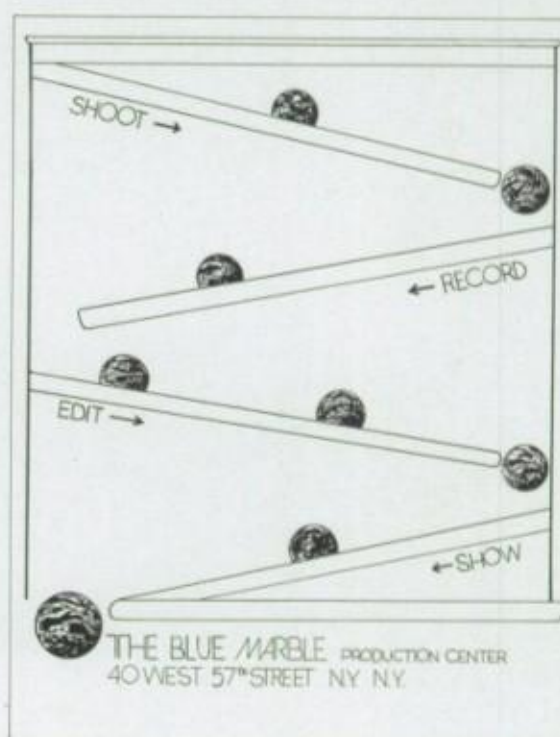
N

blue marble
PRODUCTION CENTER

-  studio facilities
-  recording
-  film and tape editing
-  screening room
-  all in the ♥ of New York



E



L

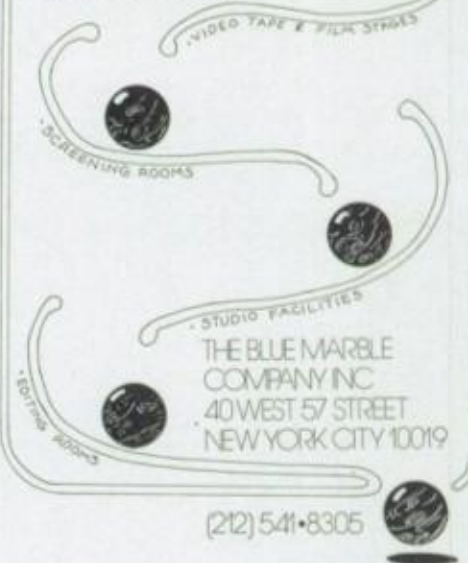


THE BLUE MARBLE COMPANY INC
40 WEST 57 STREET
NEW YORK CITY 10019
(212) 541-8305

**a full service
motion picture
production facility
under one roof**

U

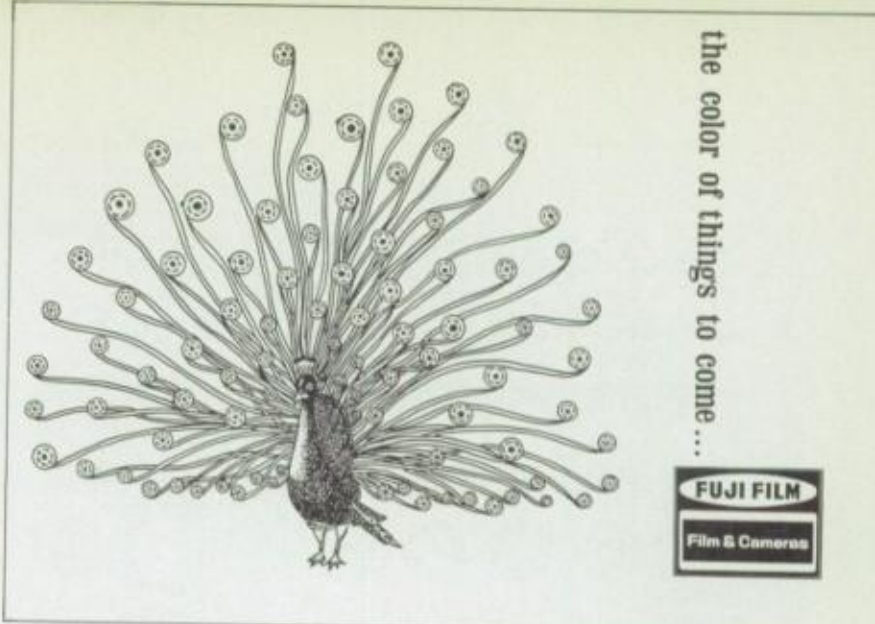
**a full service
motion picture
production facility
under one roof**



T



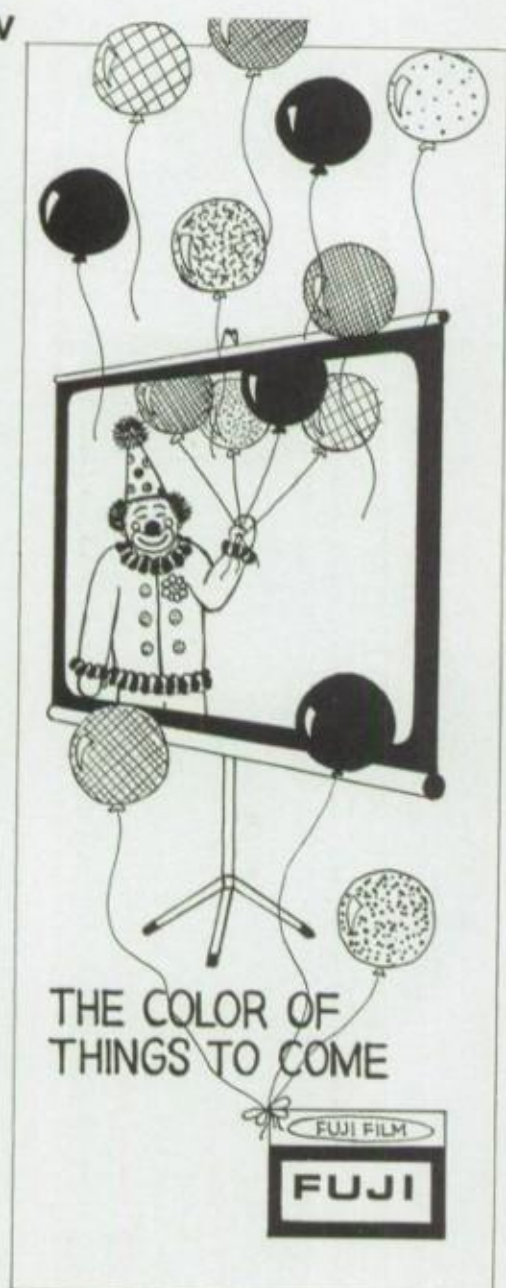
M



Y



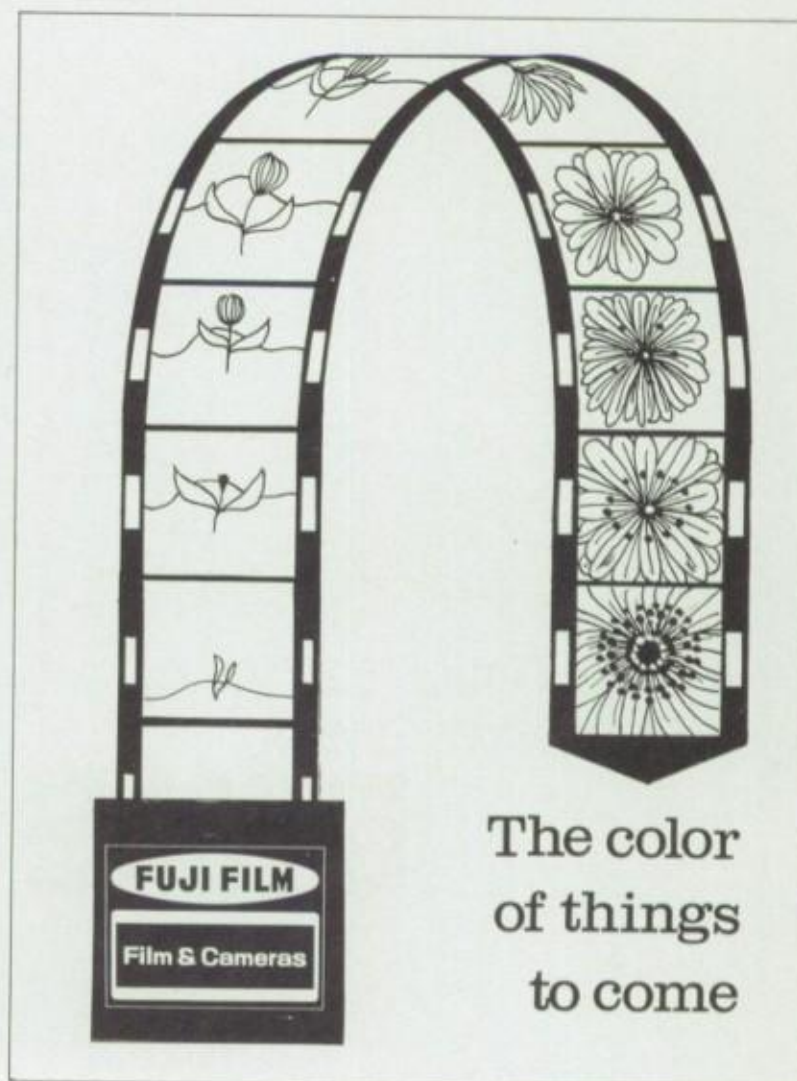
V



X

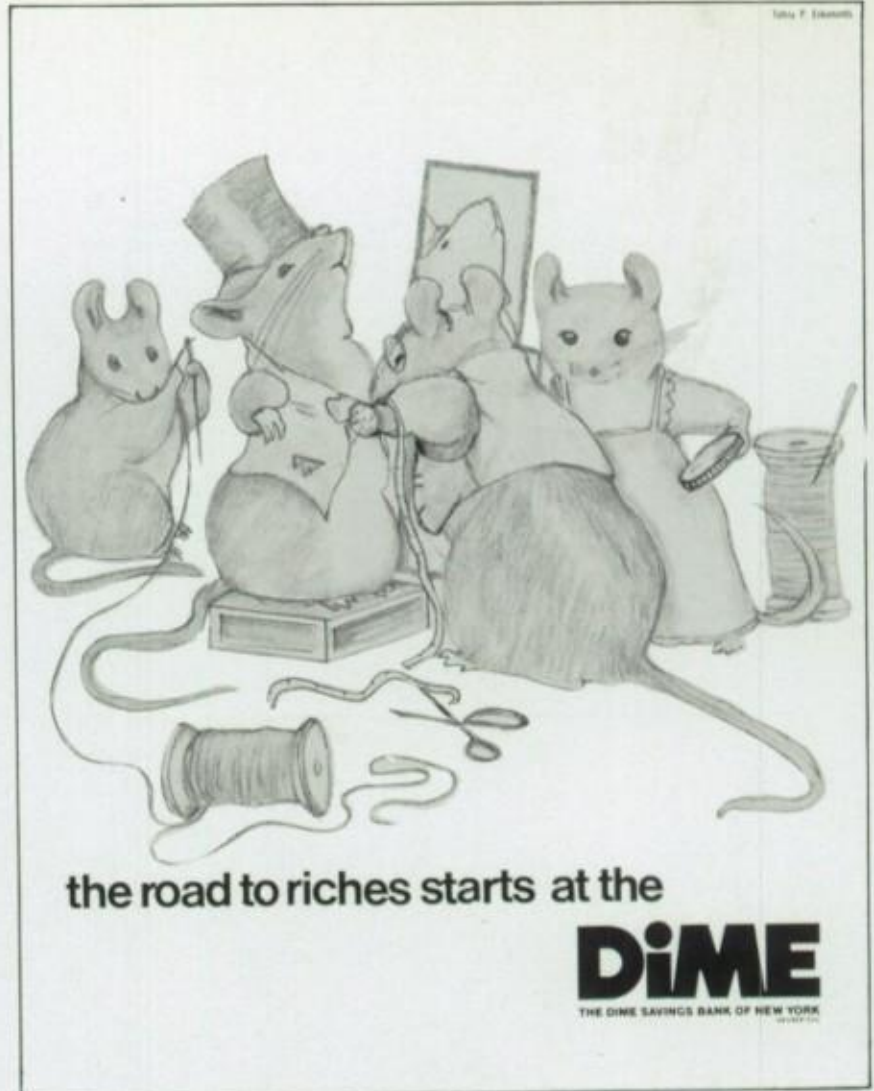
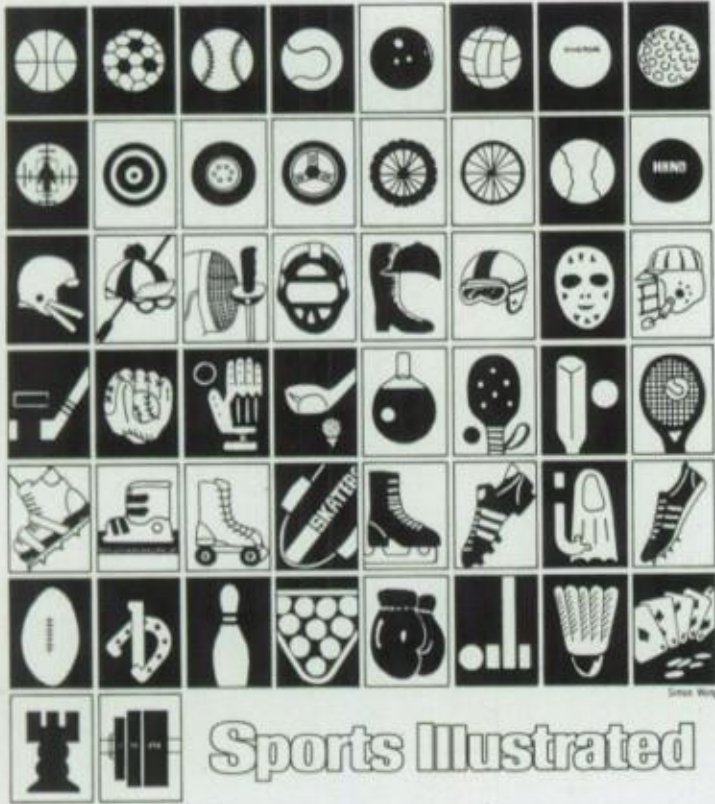


Π

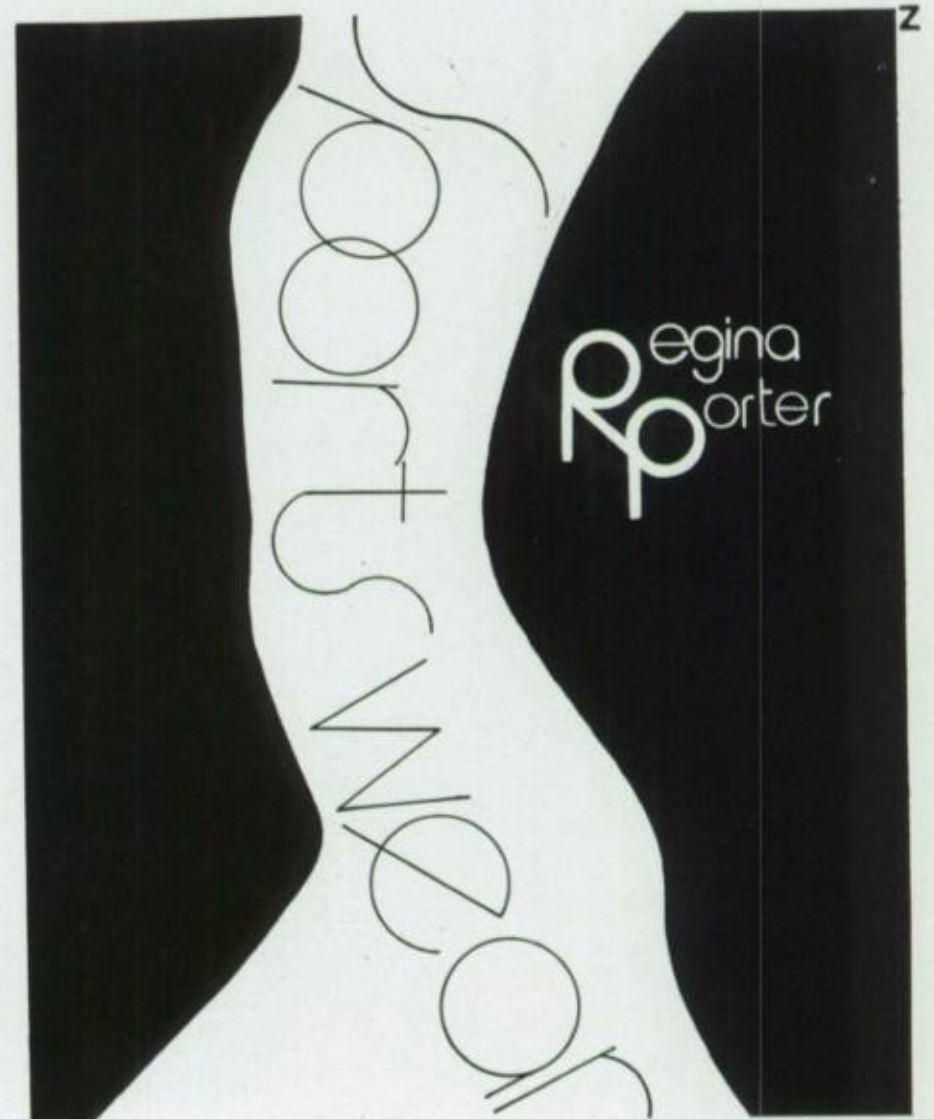
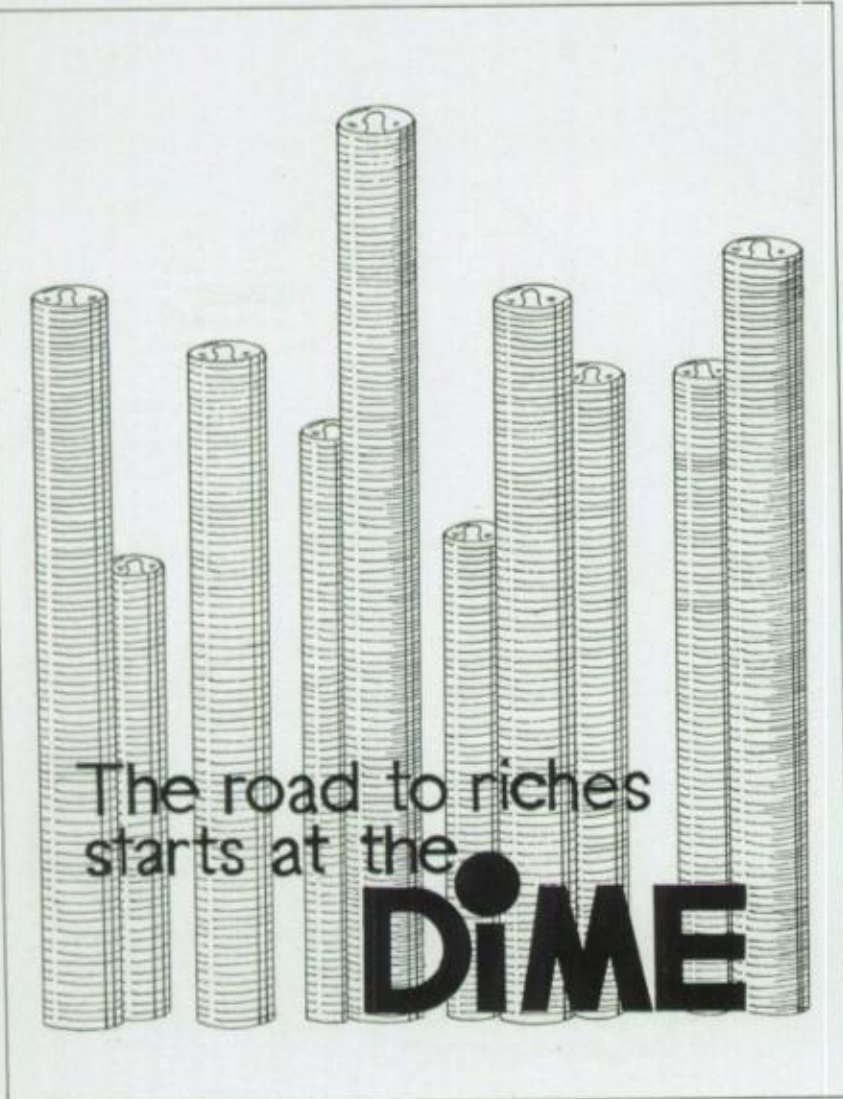


A

Your tickets to
the world of sports



G



V

The Mark of Quality since 1832

At your art supply store

WINSOR & NEWTON
Secaucus, N.J. 07094

I

THE COLOR OF THINGS TO COME

FUJI FILM
Film & Cameras

the color of things to come...

FUJI
Film & Cameras

A

The color of things to come.

FUJI FILM
Film & Cameras

C

The color of things to come

FUJI FILM
Film & Cameras

Y

Winsor & Newton has earned its position of leadership.

At your art supply store

WINSOR & NEWTON
Secaucus, N.J. 07094

O

WINSOR & NEWTON
outstanding quality
Since 1832

N

• DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK •

DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK •

DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK •

• DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK • DRY DOCK •



The nice little country



in the great Big Apple

The nice little country
in the great Big Apple

Dry Dock Savings Bank

1270 Lexington Avenue at 85th Street, New York, NY 10028 (212) 369-2400
33 Mamaroneck Avenue at Martine Avenue, White Plains, NY 10601 (914) 948-5400
95 Katonah Avenue, Katonah, NY 10536 (914) 232-8466

J

THE NICE LITTLE COUNTRY IN THE GREAT BIG APPLE

DRY DOCK

THE NICE LITTLE COUNTRY IN THE GREAT BIG APPLE

Y

The nice little country
in the great Big Apple

Dry Dock Savings Bank

1270 Lexington Avenue at 85th Street, New York, NY 10028 (212) 369-2400
33 Mamaroneck Avenue at Martine Avenue, White Plains, NY 10601 (914) 948-5400
95 Katonah Avenue, Katonah, NY 10536 (914) 232-8466

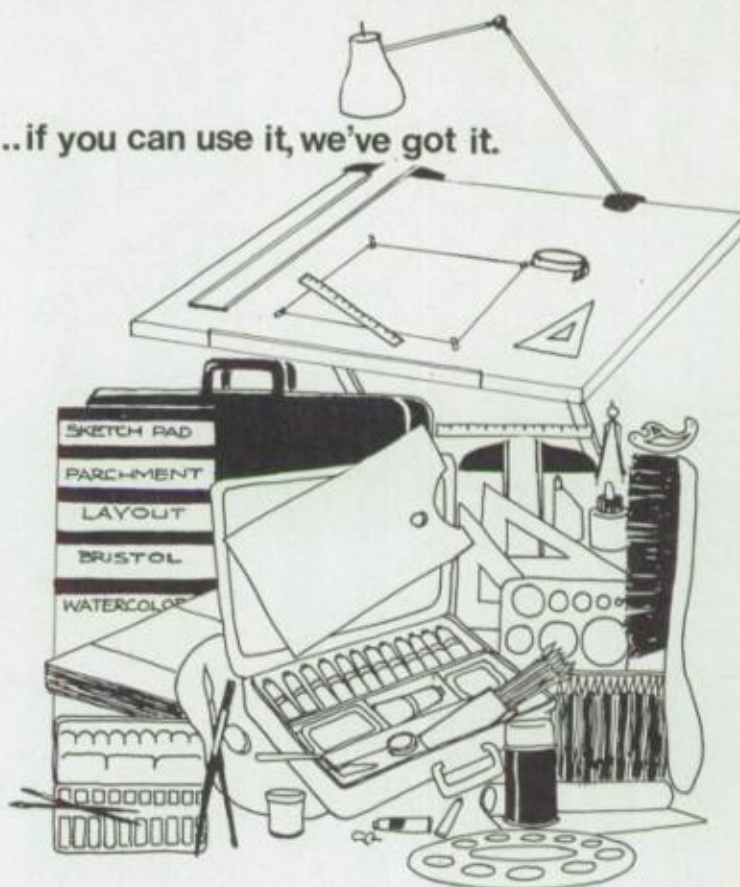
MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

D

P
PL
PLA
PLAZ
PLAZA

In New York there are many plazas,
but there is only one...
Plaza Artist Materials

...if you can use it, we've got it.



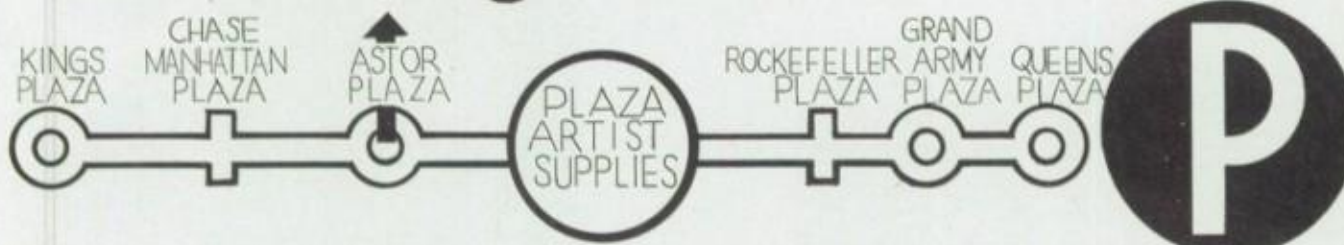
PLAZA

Artist Materials INC.
173 Madison Avenue, at 33rd Street

PLAZA
PLAZA
PLAZA
PLAZA
PLAZA
PLAZA

ARTIST MATERIALS INC. 173 MADISON AVENUE (212) 689-2870

Get off at the right Plaza

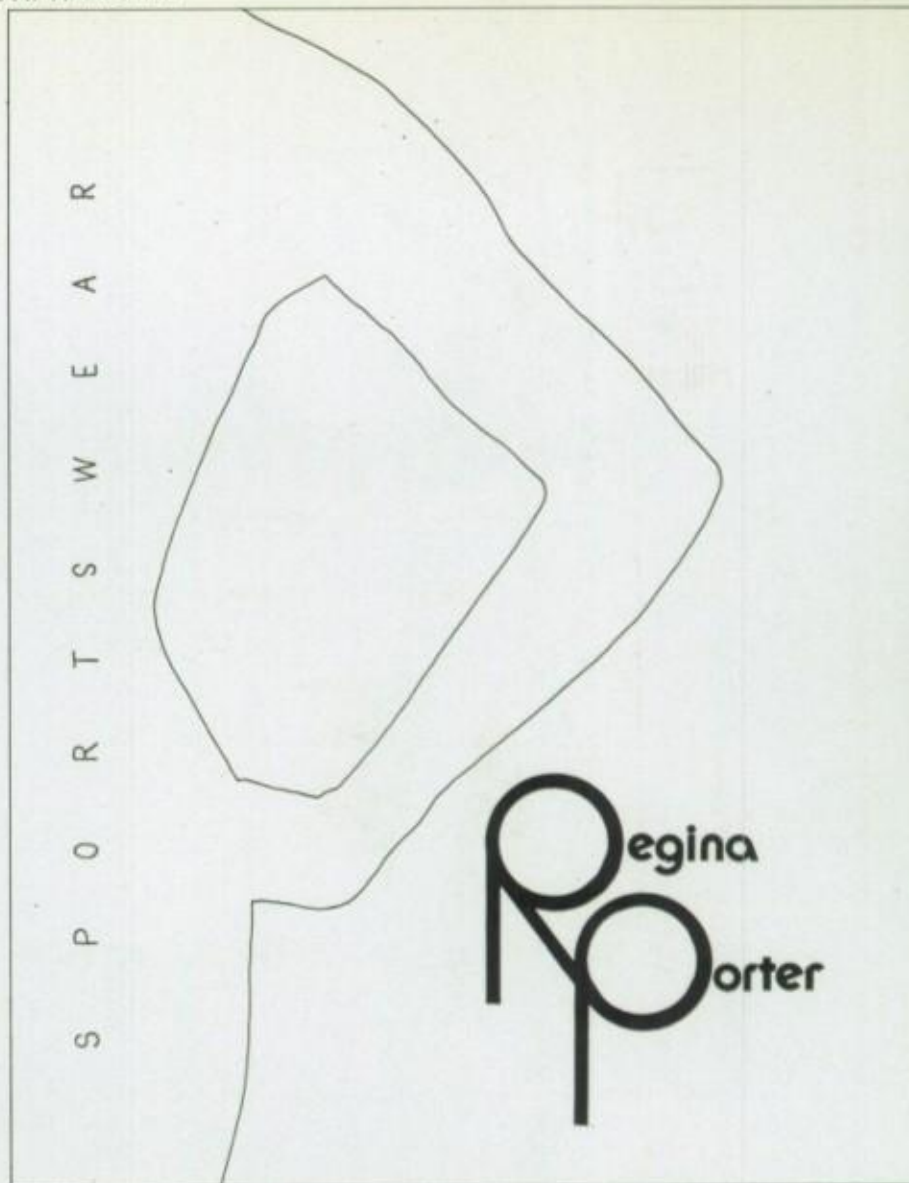


Plaza Artist Materials Inc. 173 Madison Avenue at 33rd Street

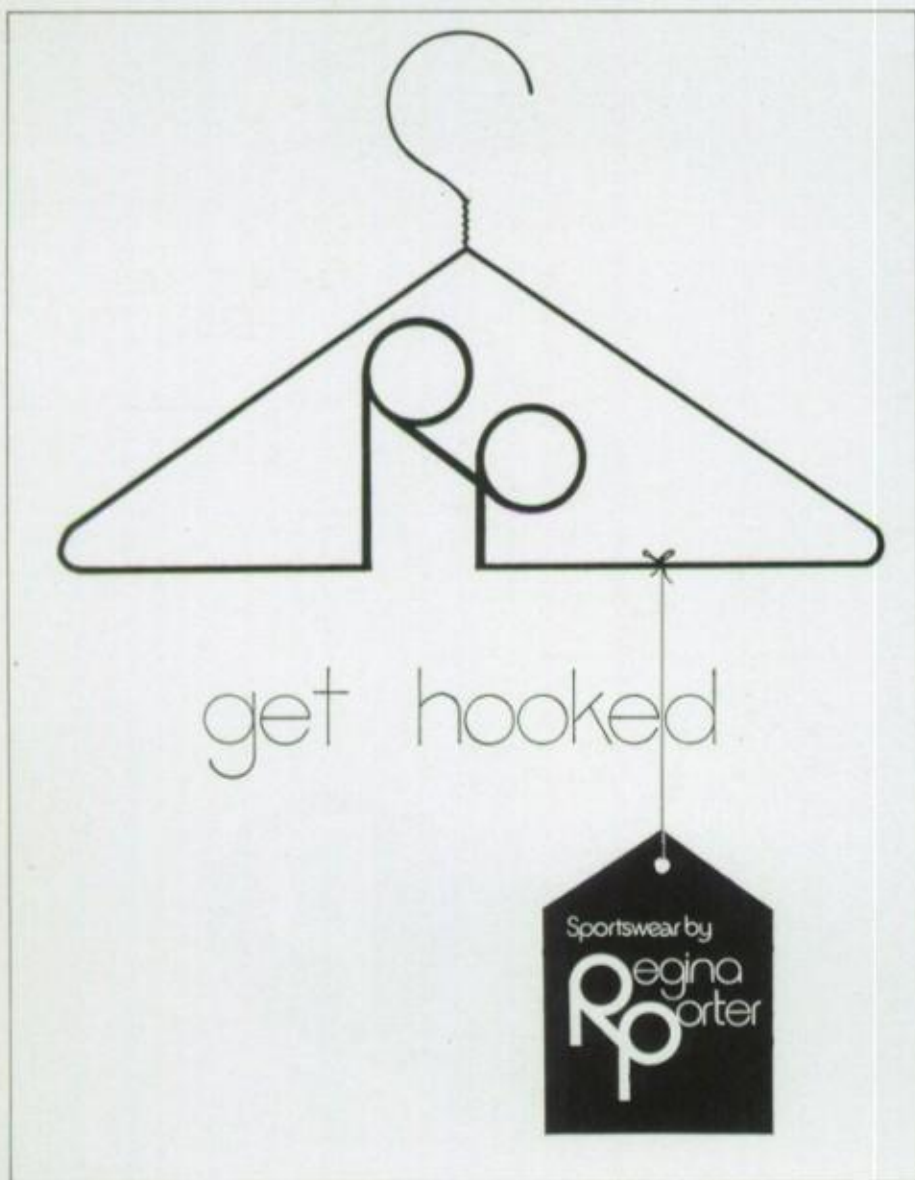
PILAR HENRIQUEZ



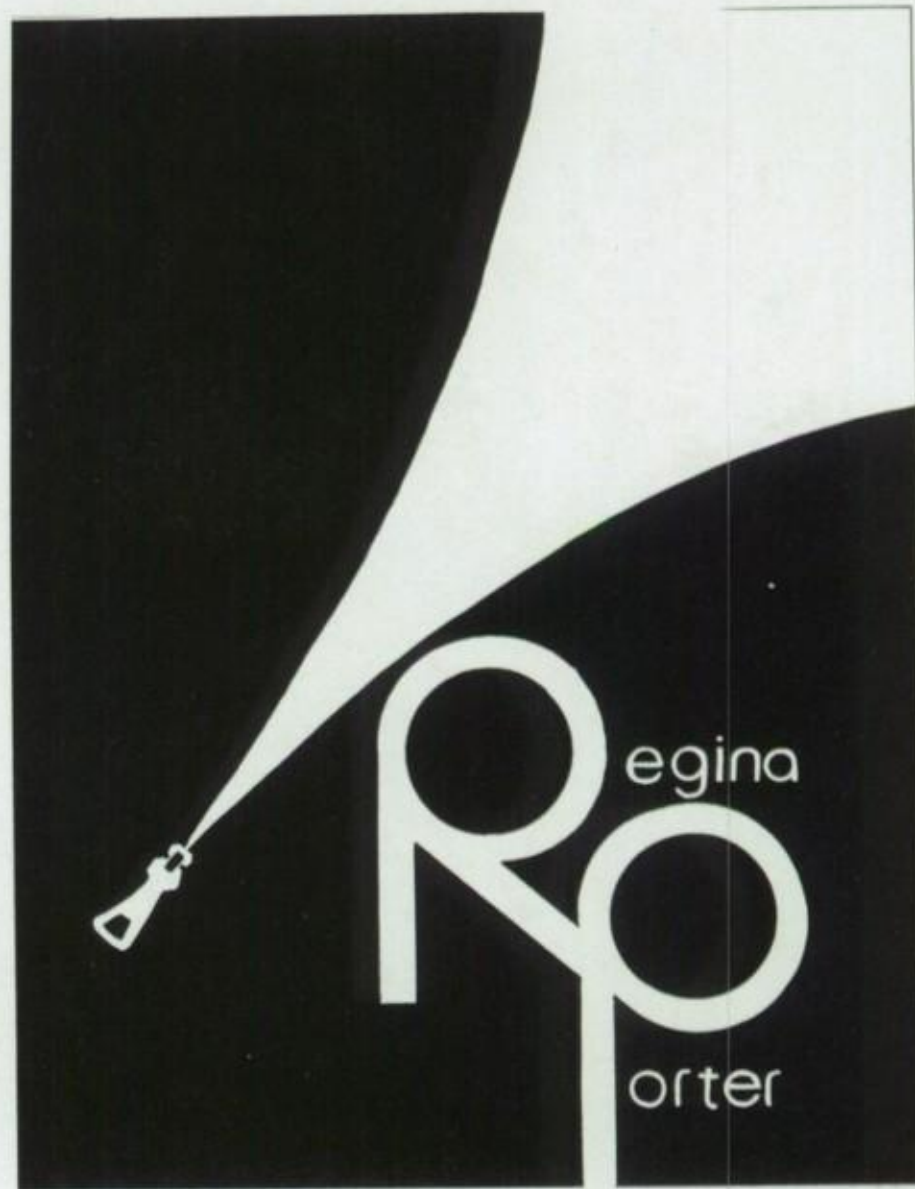
PAT RAMETTA



T



M PAT KELLER



LOUIS MANGIONE

P

H



Go steady
with
Staedtler,

the pen you know
you can trust.

STAEDTLER
mars 700

F

go steady
with Staedtler

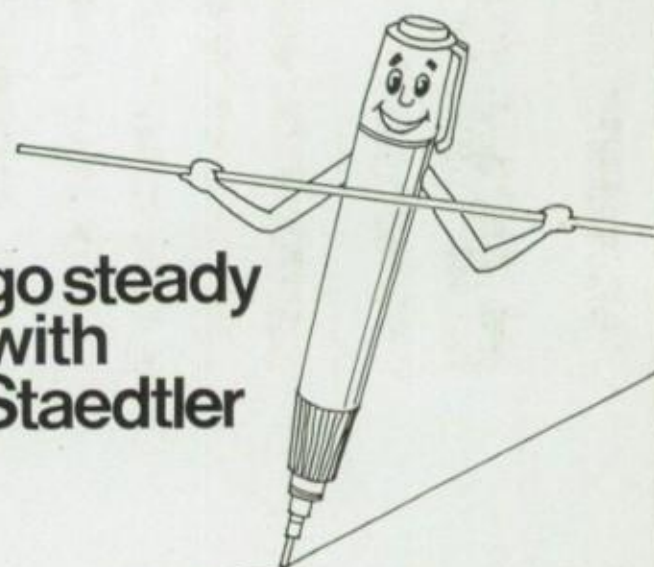


the pen that keeps going

STAEDTLER

K

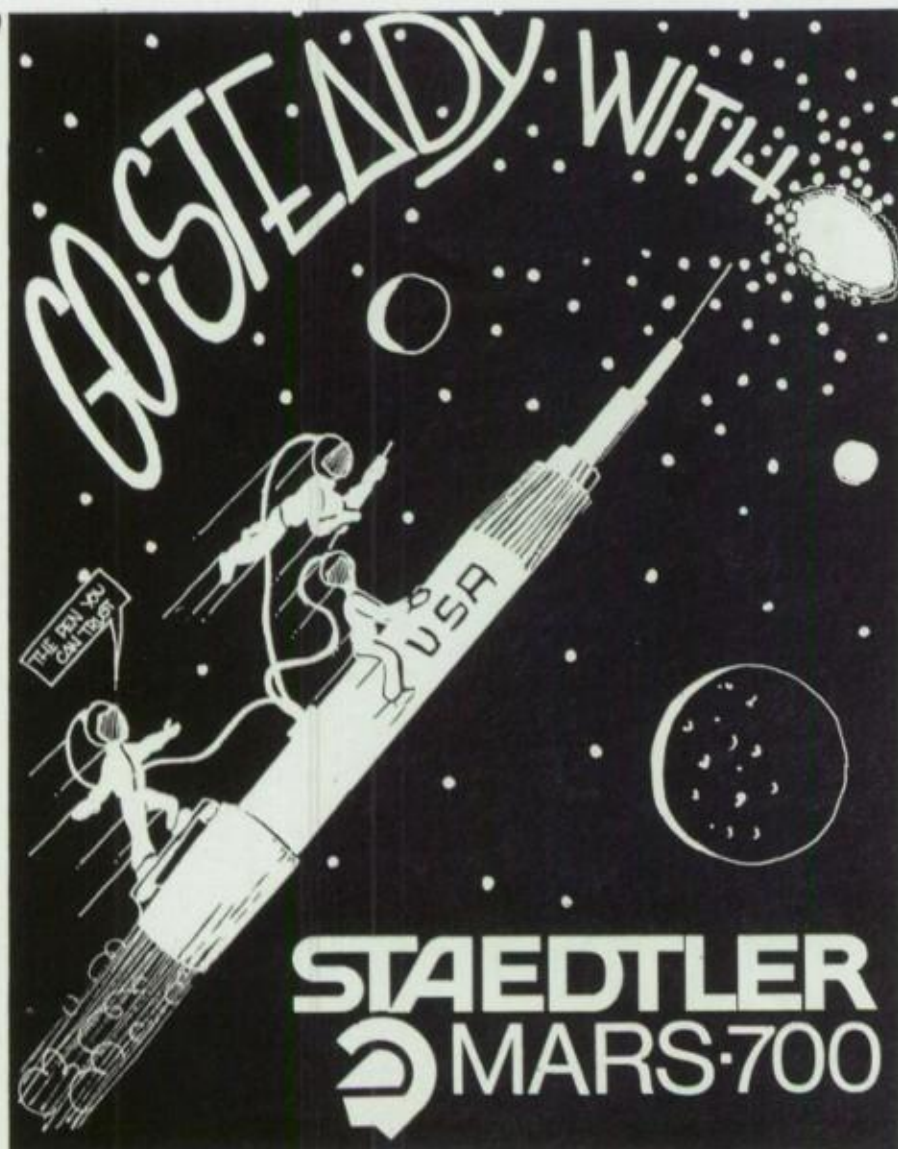
go steady
with
Staedtler



the pen you can trust

STAEDTLER
mars 700

W



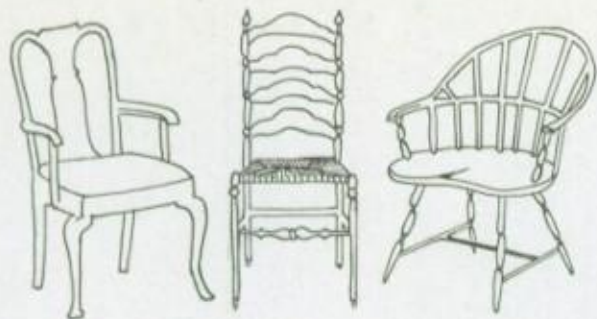
S

go steady...

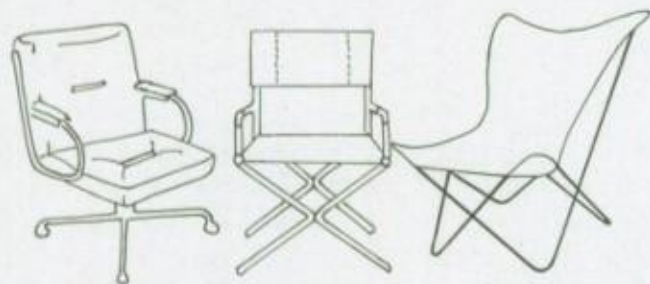


STAEDTLER
MARS

Y



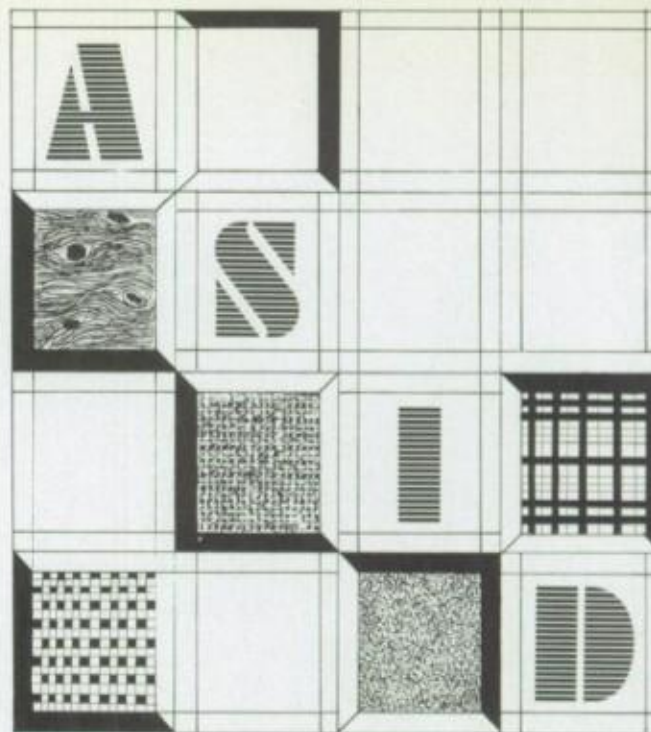
consider a career in



interior design

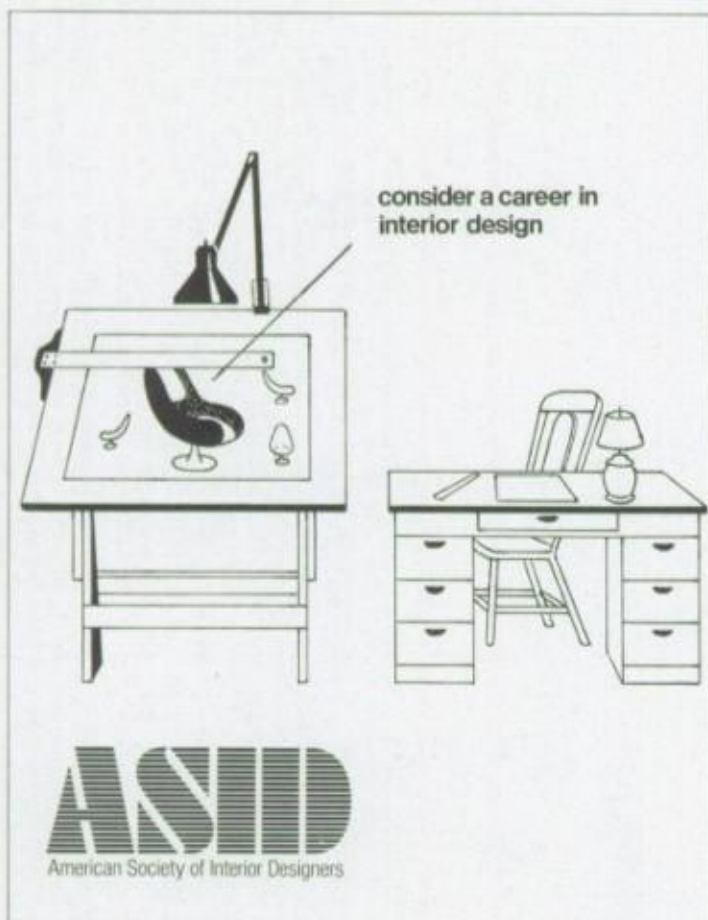
ASID
American Society of Interior Designers

B



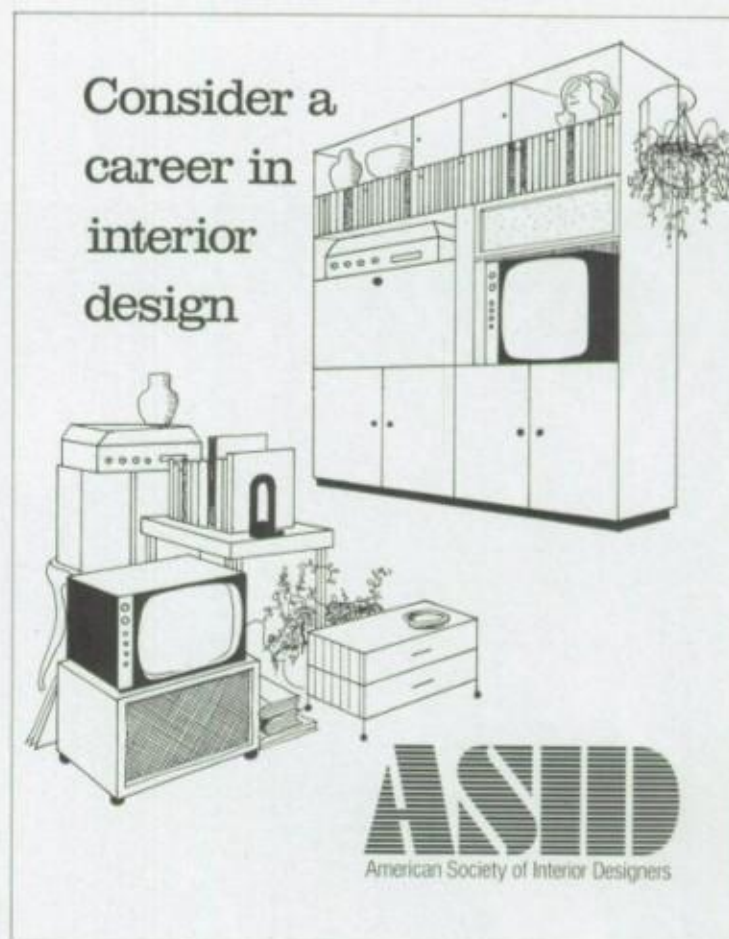
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interior design

ASID
American Society of Interior Designers



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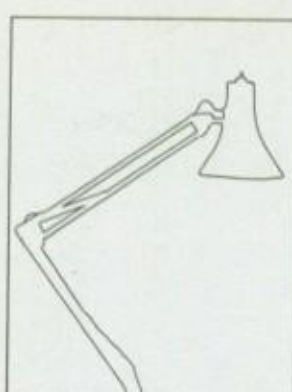


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V

II



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New York Metropolitan Chapter

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(212) 772-1436

M Patricia M. Keller / Advertising Art
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(212) 631-7395

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O MinJin Kung / Illustration
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(212) 767-9142

Q William F. May / Advertising Art
Astoria, N.Y. 11106

R Louis Mangione / Advertising Art
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S Ayel Markovitz / Animation
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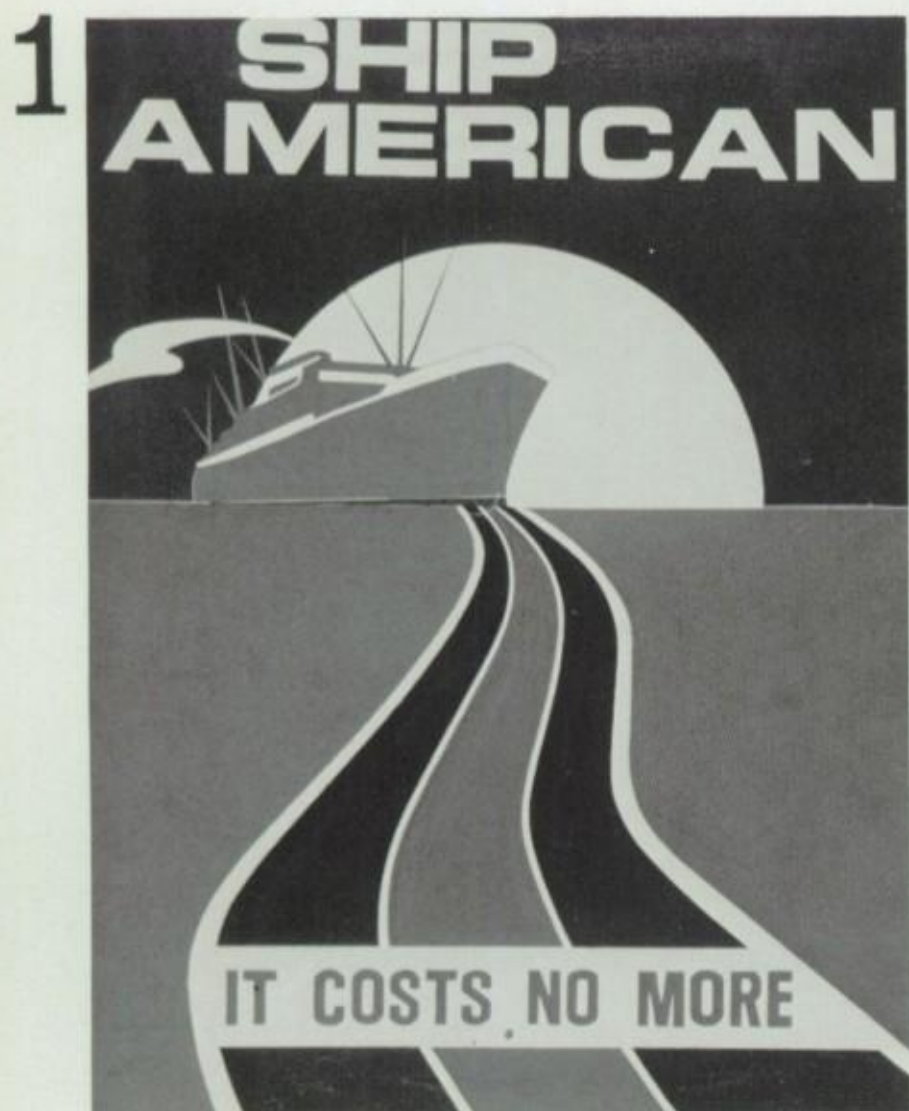
X Lorraine E. Stennett / Advertising Art
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Y Theresa A. Sturt / Illustration
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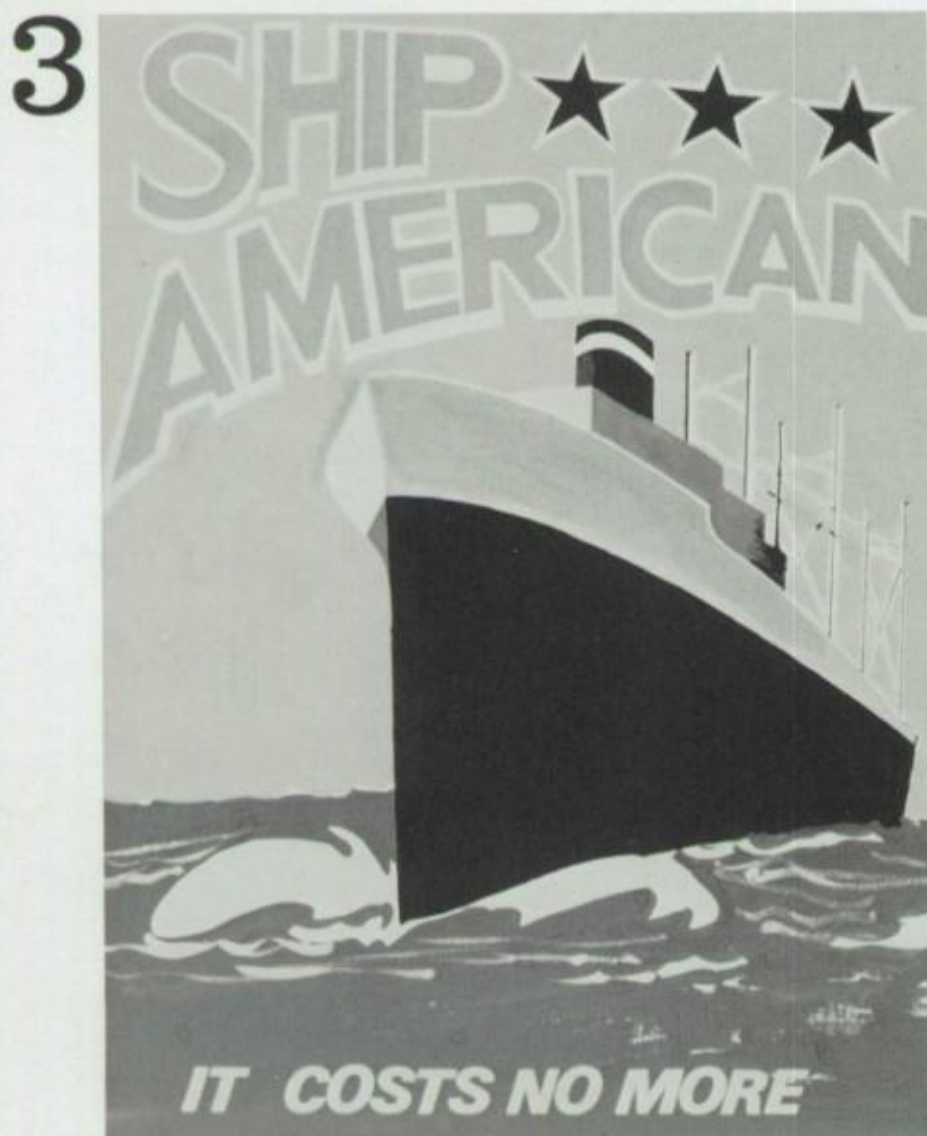
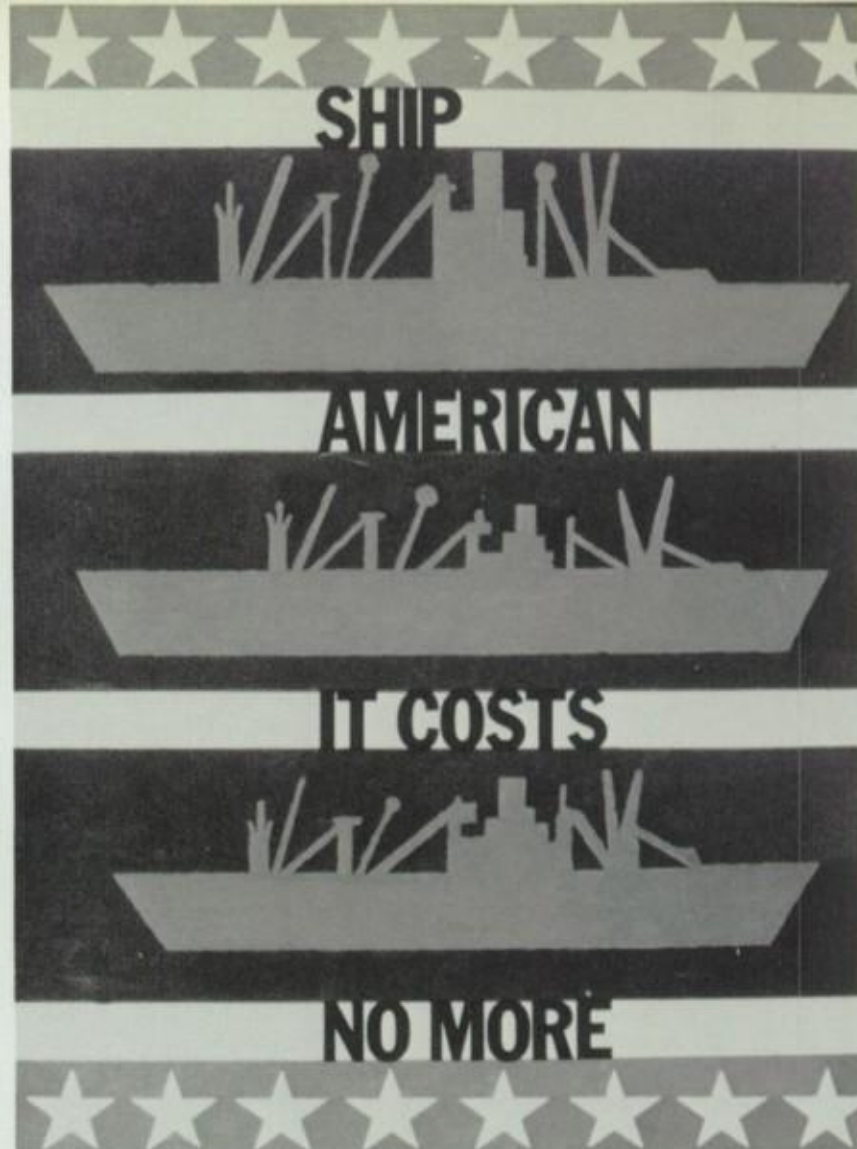
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Δ Simon Wong / Advertising Art
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(212) 925-4431

Π Michael Yurieff / Advertising Art
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2



Competing with hundreds of students from scores of public and private schools across the nation, the three front-runners in this year's annual National Maritime Poster Contest came not only from the High School of Art and Design, but from the same advertising art class. For the first time in twenty-three years, three top prizes were taken by students studying with the same teacher, Mrs. Hilda Klyde.

1. Ricky Sethiadi
Grand Prize, National Winner
\$500 Cash and a free trip to Washington, D.C.
2. Bennie Daniels
First Prize, North Atlantic Region
\$100 U.S. Savings Bond
3. Gregory Clark
Second Prize North Atlantic Region
\$25 U.S. Savings Bond

Display



Talent from many minds and hands creates a display:

Objectives and limitations are defined, problems are discussed and resolved.

Ideas emerge in verbal and visual abundance for evaluation and selection.

A small model is fashioned and approved.

Patterns and enlargements are scaled up from the model.

The final form takes shape. The piece is constructed, completed and installed. Behold!

The individual components form a whole, whose magic attracts the wandering eye.

Beverly Scheiner
Teacher of Display

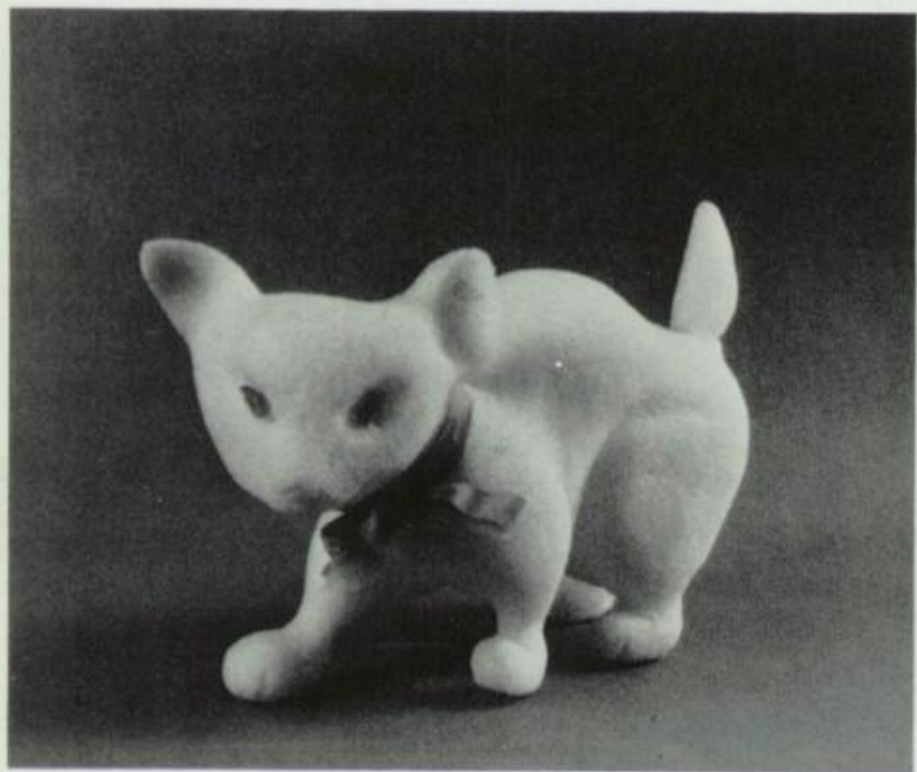
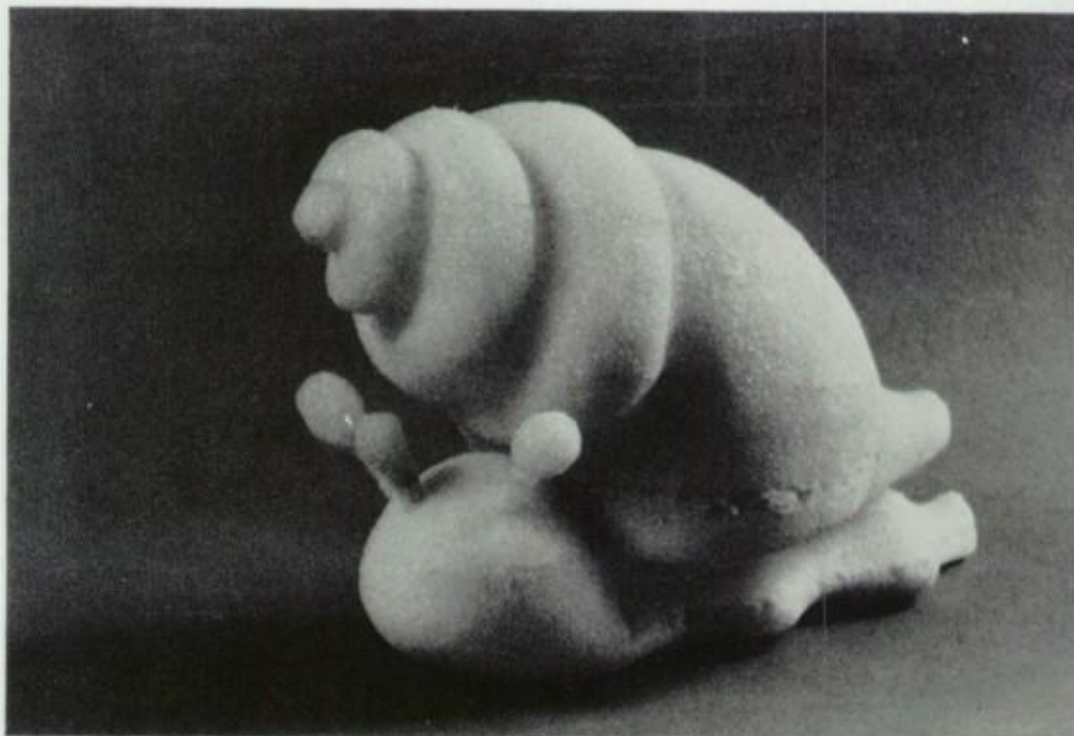




Spring Festival '79. The eight foot paper sculpture produced by the display seniors.



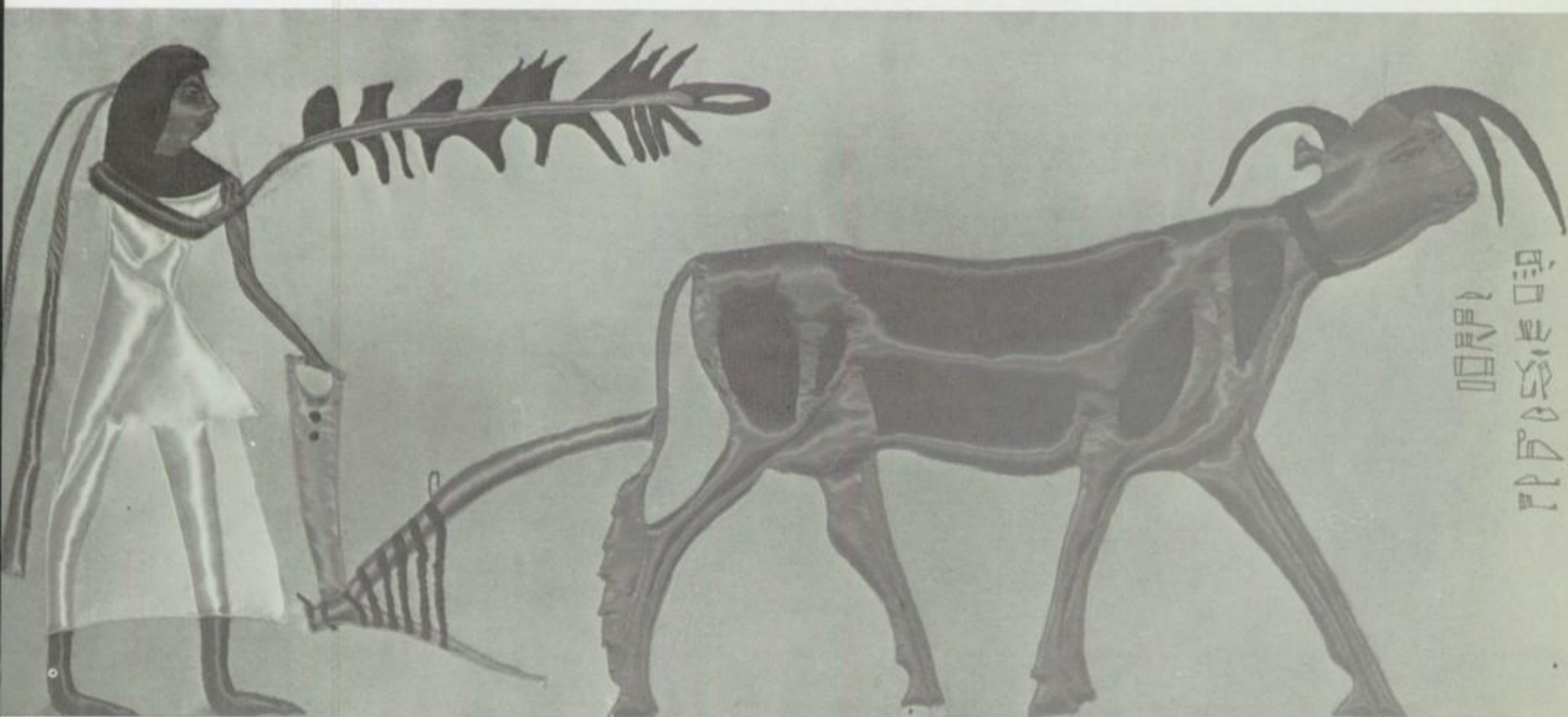
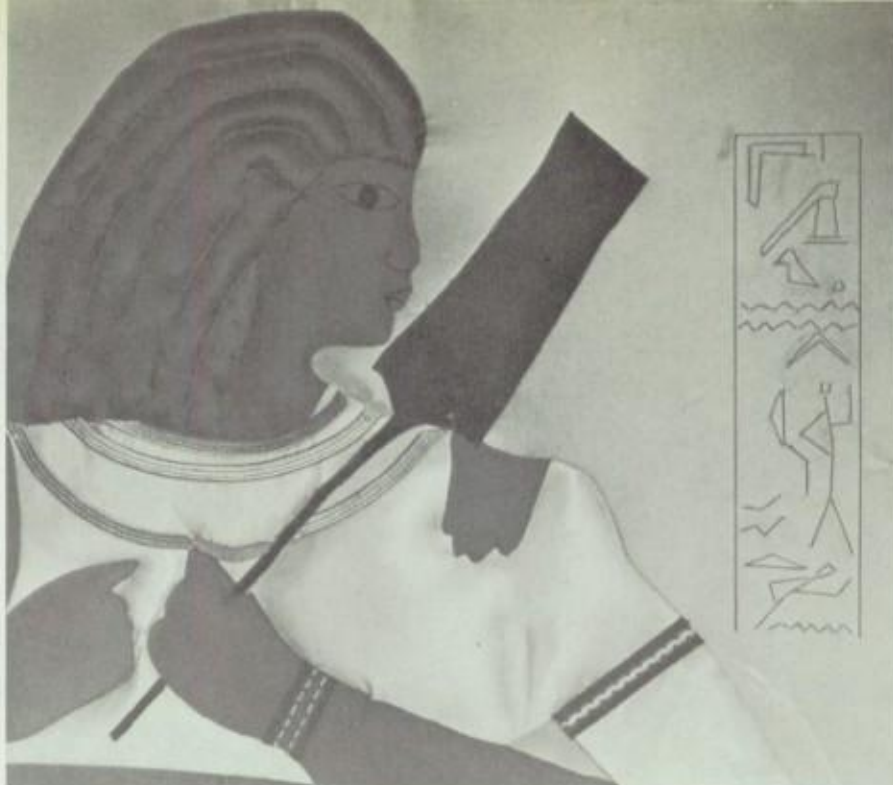
E



B



C



A Lisa J. Aronson / Display
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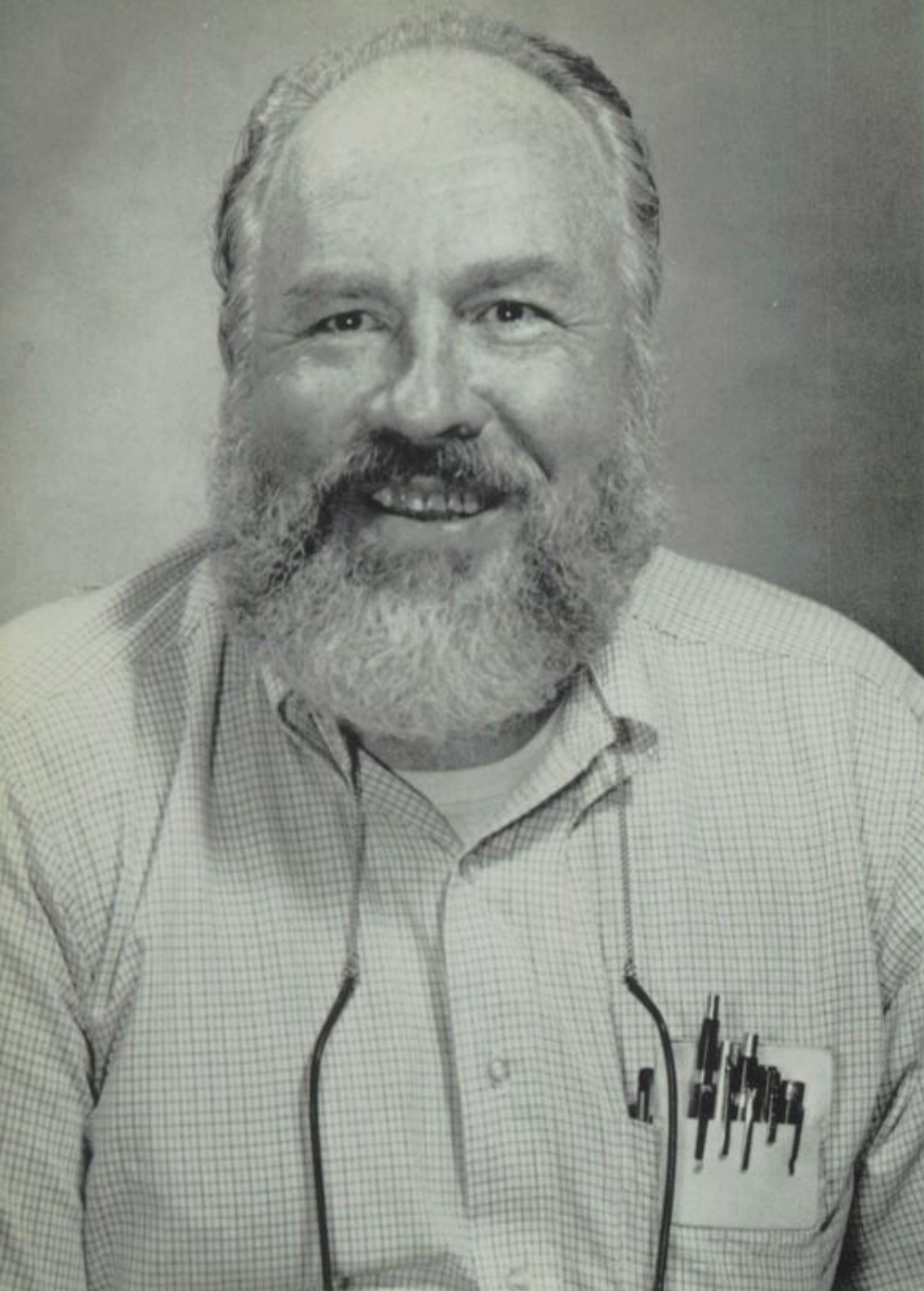
B Rhonda L. Caballero / Display
1692 Story Avenue, Bronx, N.Y. 10473
(212) 893-8526

C Sabrina A. Merica / Display
52-60 65th Place, Maspeth, N.Y. 11378
(212) 779-1376

D Carolyn G. Pleva / Display
3535 Kings College Place, Bronx, N.Y. 10467
(212) 882-2961

E Amrett Ung / Display
23-35 Broadway, Astoria, N.Y. 11106
(212) 274-5862





IN MEMORIAM

EDWIN DORÉE

6 APRIL 1927 * 7 MAY 1979

DESIGNER CRAFTSMAN
TEACHER FRIEND

We loved Ed Doree, respected him for his idealism, intelligence, talent and generosity, for his empathy in escorting students through their adolescent years and on to professional achievement.

He showed students how to do things, set an example of how to be and with patience and humor opened to them the complex and exciting world of art.

High personal qualities such as these are transferred. We are all enriched by our association

with him. A&D is enriched. He is a part of our tradition. He set a standard of integrity in a most difficult time.

These qualities live on in his students and offer sustenance to his fellow teachers. If he were here today he would have some very funny things to say about the lofty, idealized tone of this Eulogy.

That humor of his, non-stop and imaginative, was one of his most endearing qualities, one more reason why we loved and shall miss our dear friend, Ed Doree.

Don Lynch

Faculty Art



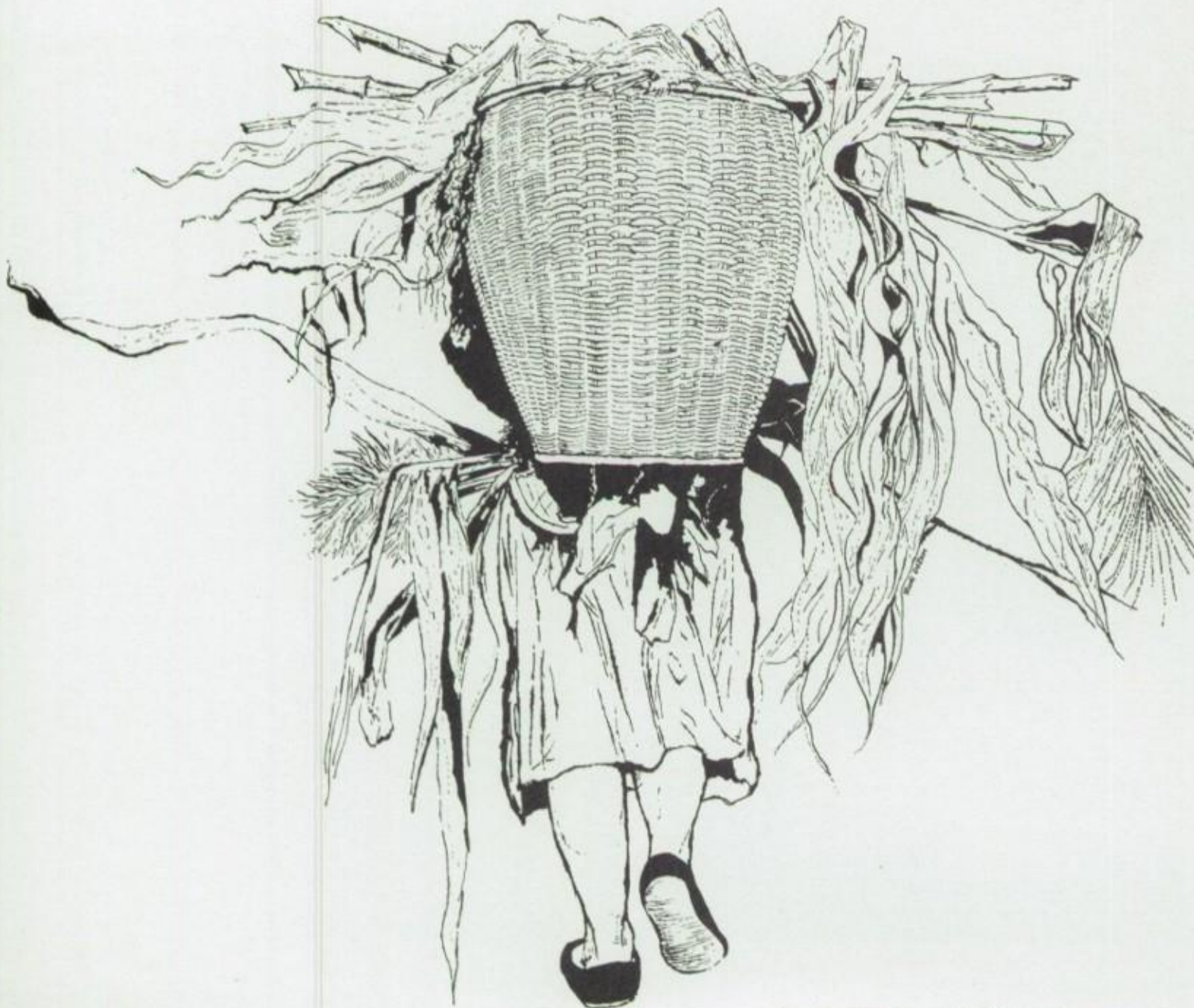
Irwin Gross / Cape May (detail)



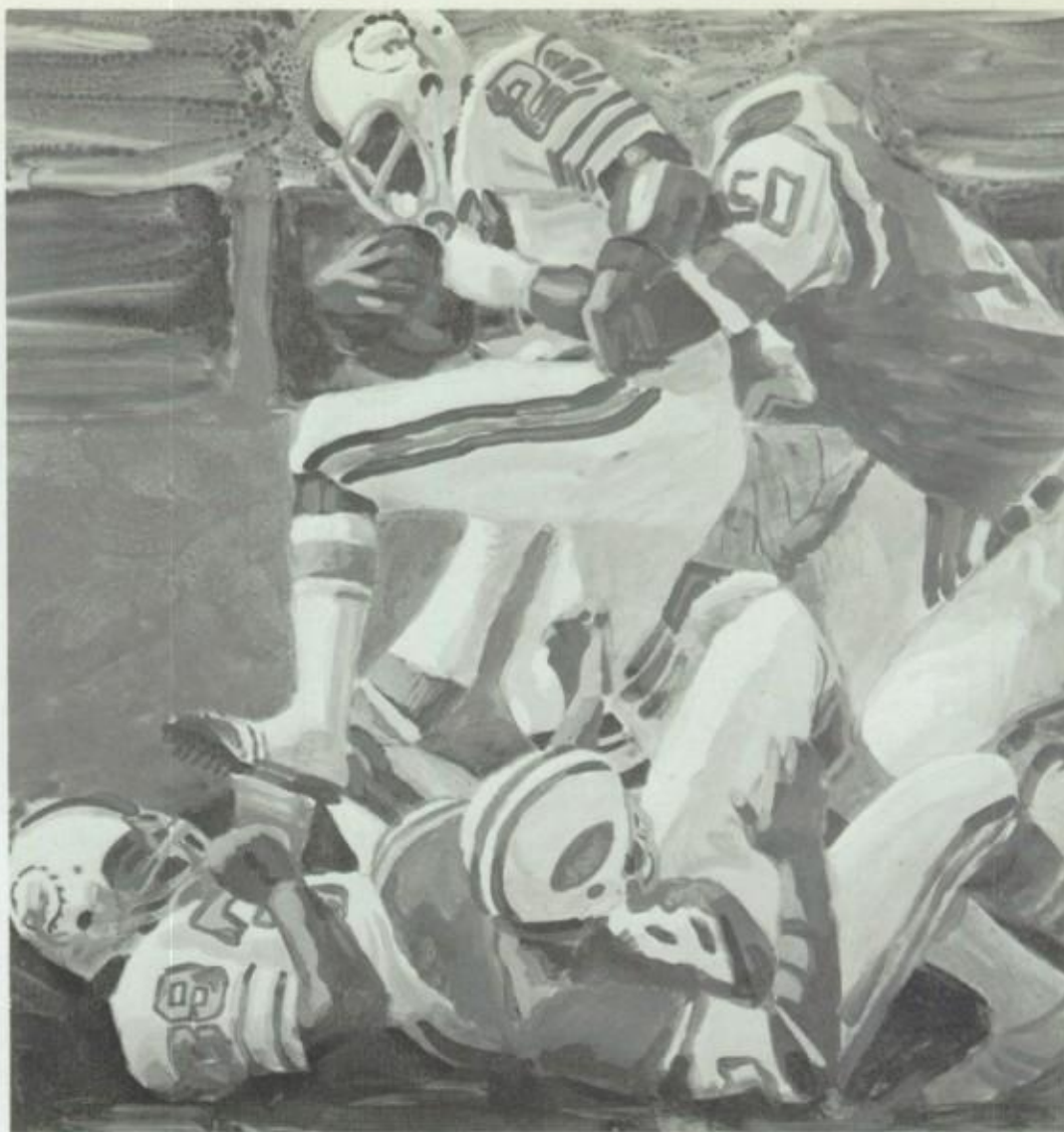
John Teppich / Bronx Conservatory '78



Matthew Candel / The Alps, Winter of '44



Rudi DeZan / Alpine Peasant



Stanley Ray / The Jets and the Dolphins '78



Mike Strauss / Watching

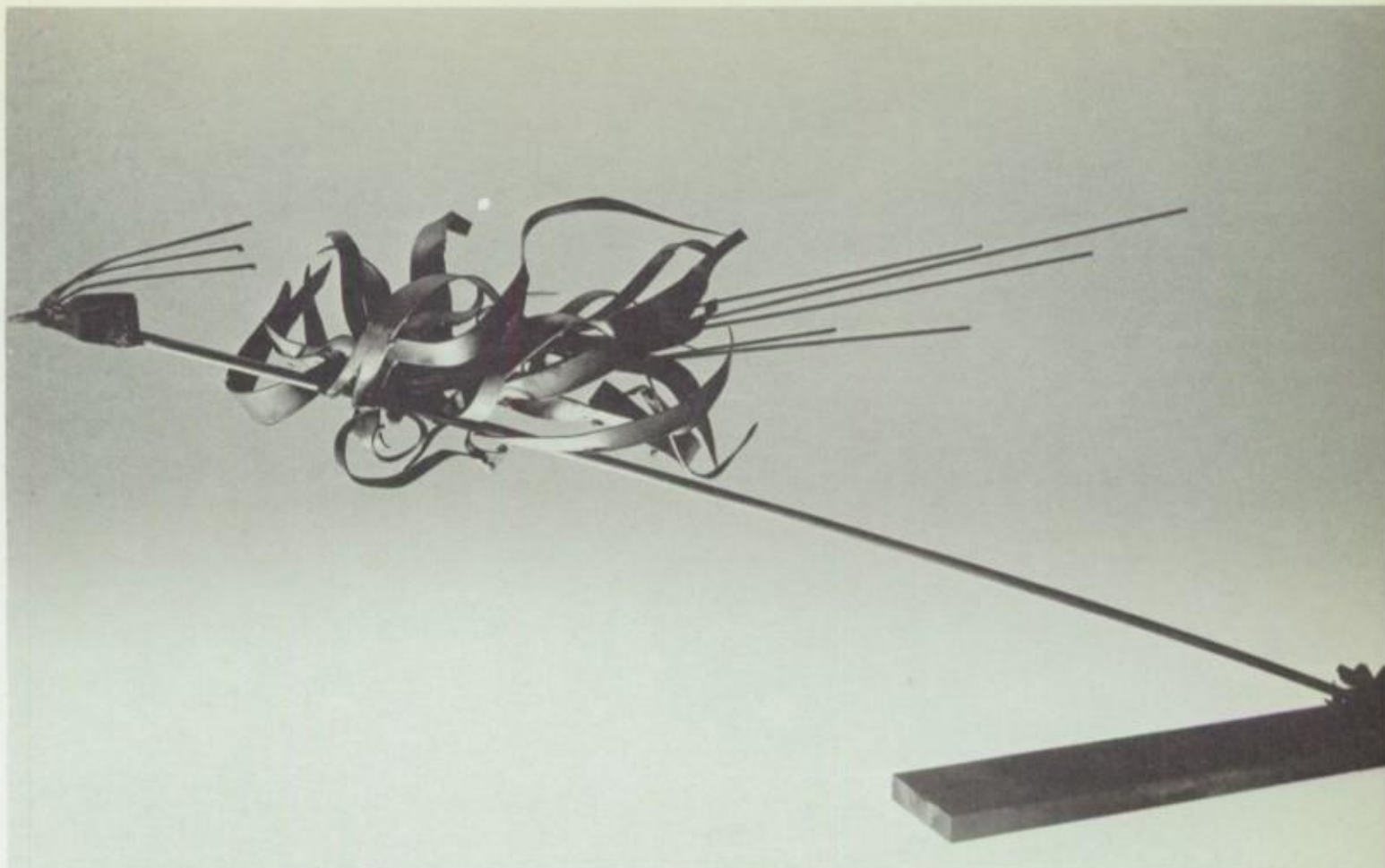


Max Ginsburg / Choosing Sides '78



Taal Mayon Gonzales / People of Mayon '78

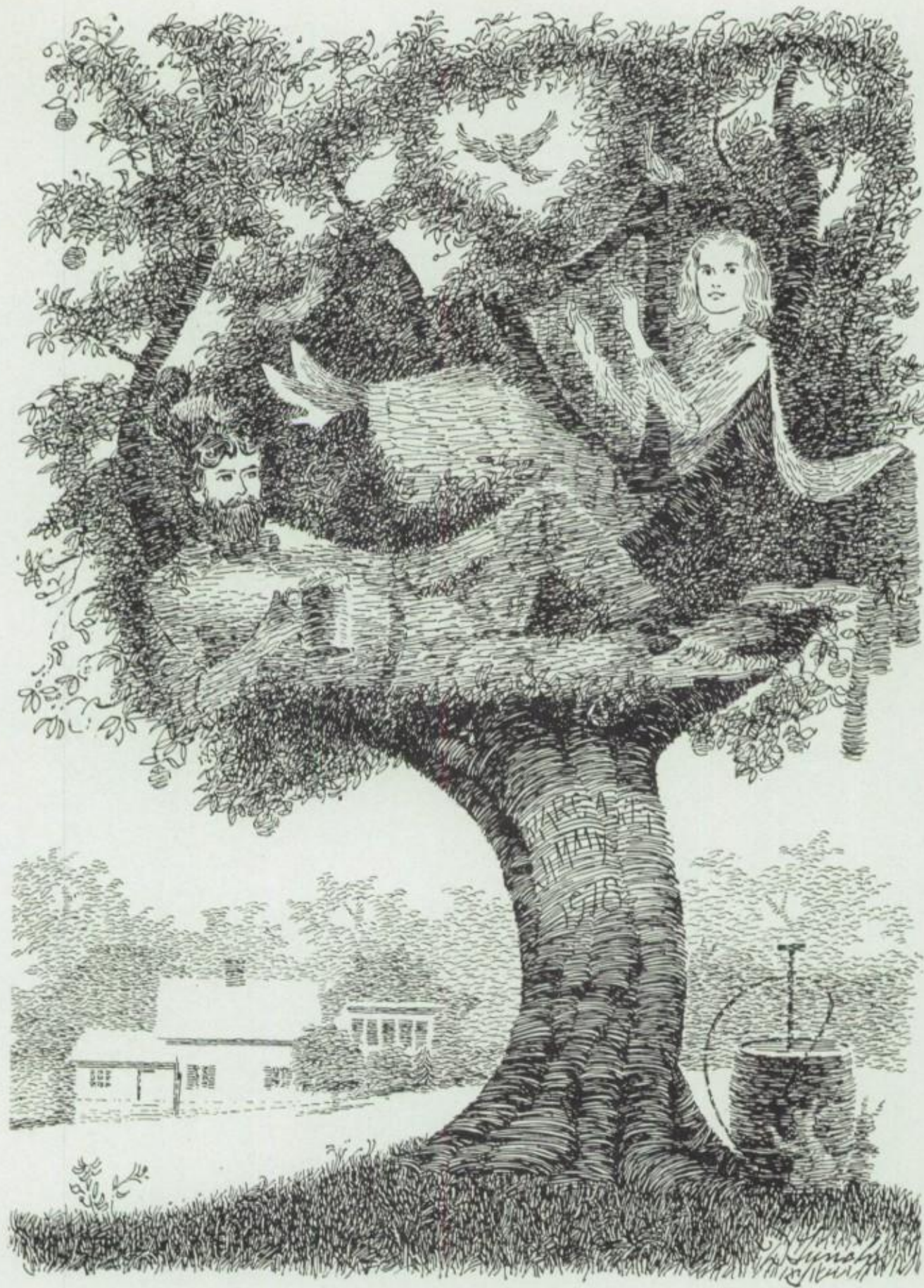
Beverly Scheiner /
Take-off



Mabel Podolefsky /
Student Model:
Nora Kimball



Irwin Greenberg / Self Portrait / Nude / Charcoal 1979



Donald Lynch / Family Tree / Pen and Ink 1978

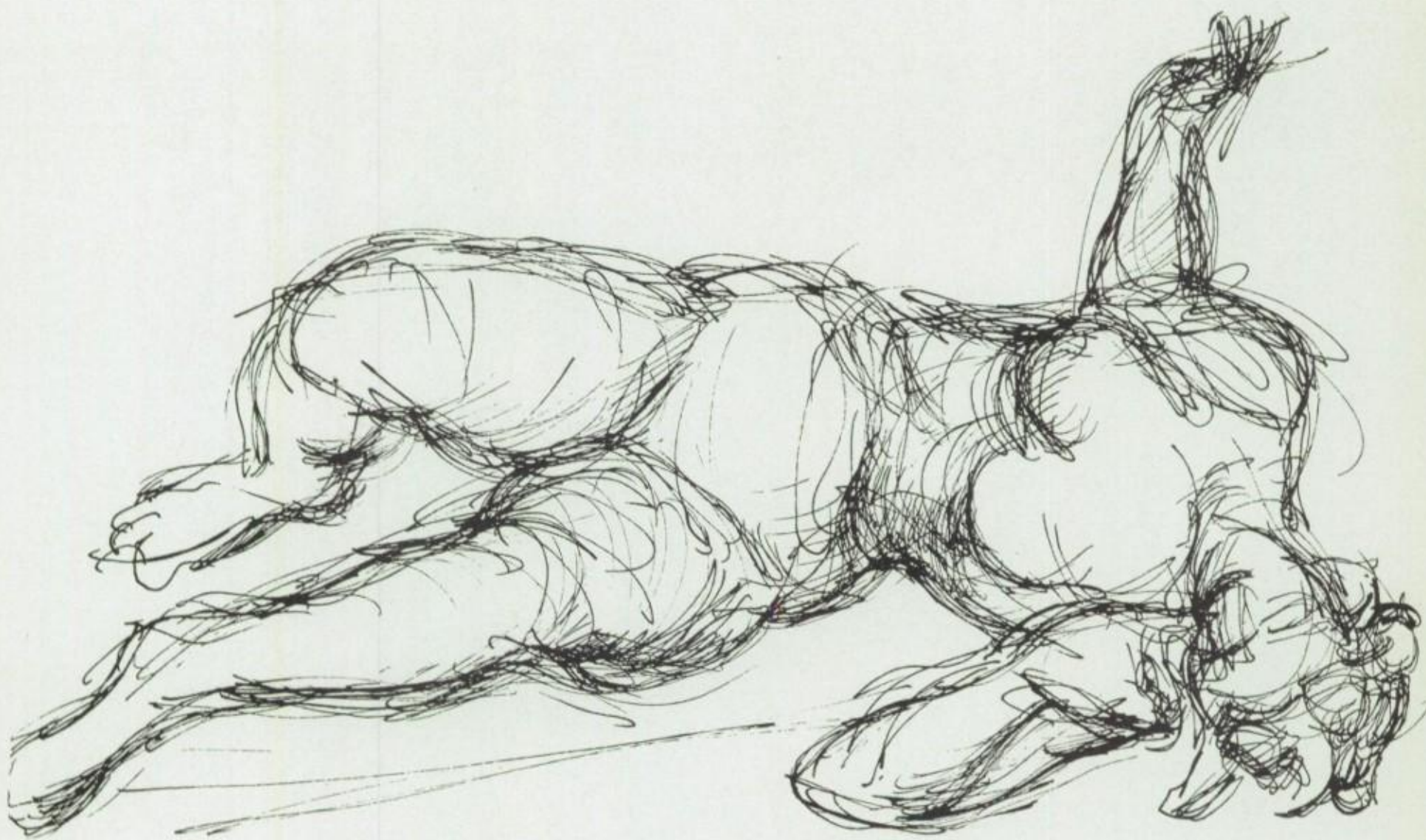


Adolph Bakalar / Portrait

IF ITS NOT
PART OF
THE ~~THE~~ SOLUTION
ITS ~~THE~~ PART
OF ~~THE~~ THE



Elwood M. White / The Old Saw Mill, Poultney, Vt. / Pastel



George Jellinek / "The River" by Aristide Maillol, in the Sculpture Garden of the Museum of Modern Art



Bridgewater Fair Ponty

Thomas F. Naegele / Field Study 1976

Bulletin #41

Spring 1979

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Assistant Principals: Clara Y. Lieppe
William J. Ryan



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Veronica Kelly - For. Languages, Social Studies
Martyn Kenton - Math., Science
Julius Saroff - Health Ed., Music

Dr. Delius E. Wilson - Art
Anthony Masi - Art (Acting)
Ellwood M. White - Photography
Pearl Rubin - Library

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Rosenkranz, Bela
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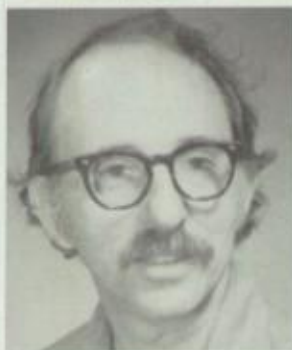


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HAROLD TOLEDO



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MAX GINSBURG
JOHN TEPPICH
IRWIN GREENBERG
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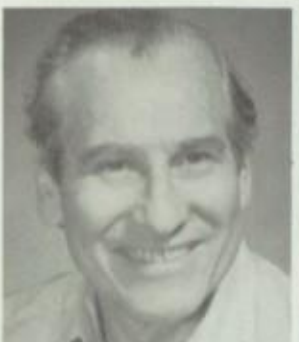
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THOMAS NAEGELE
RUDY DEZAN
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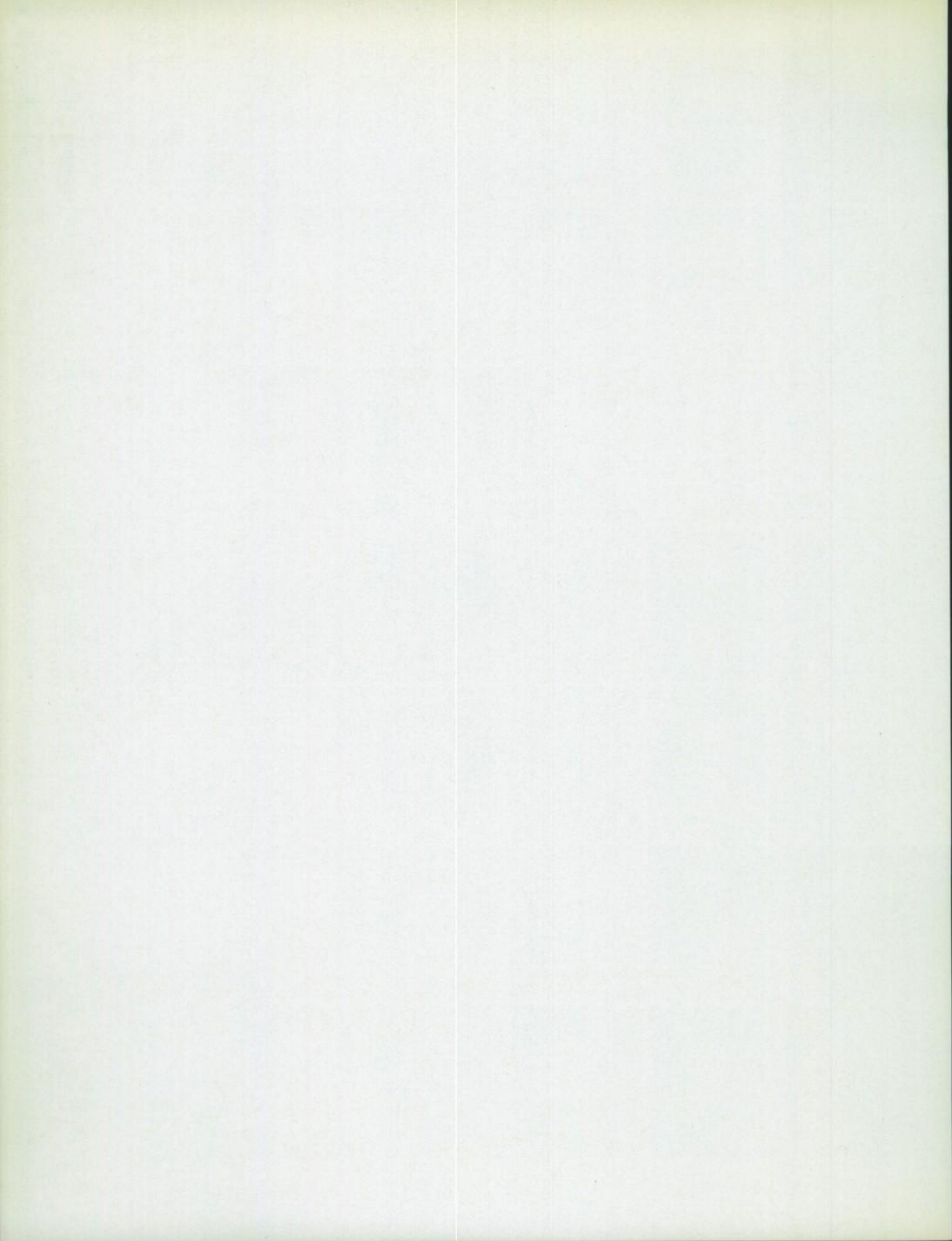
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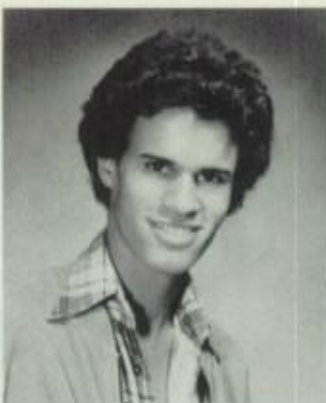


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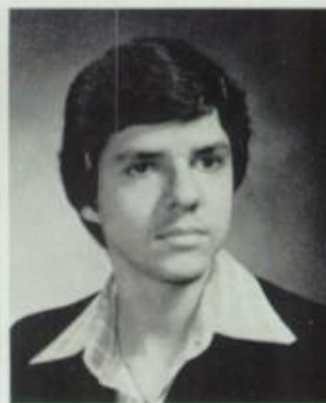
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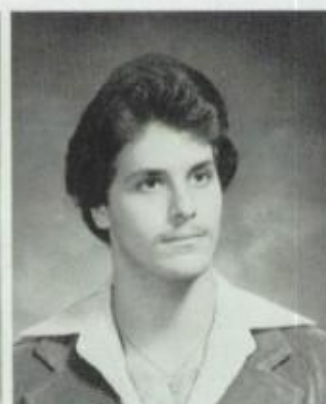
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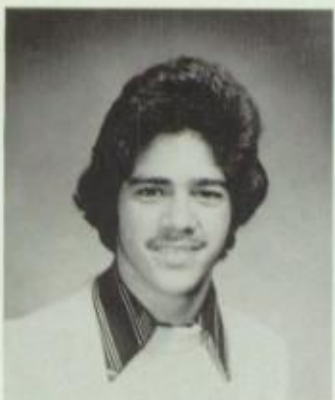




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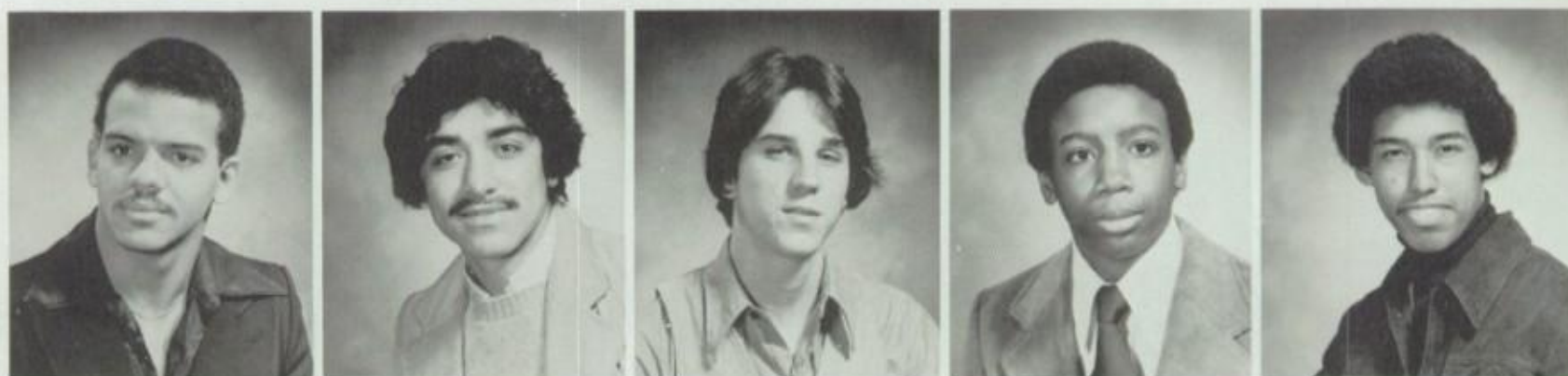
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Promise yourself to be strong,
That nothing can disturb your peace of mind.

To talk health, happiness and
prosperity to every person you meet.

To make all your friends feel
there is something special in them.

To look at the sunny side of the world
and make your optimism come true.

To think only of the best, to work
only for the best and expect only the best.

To be just as enthusiastic about
success of others as you are about your own.

To forget the mistakes of the past
and press on to the greater achievements
of the future.

To wear a cheerful countenance
at all times and give every living
creature you meet a smile.

To give so much time to the improvements
of yourself that you have no time
to criticize others.

To be too large for worry, too noble for anger,
too strong for fear and too serene
to permit the threat of trouble.

Kathie Papazikos.

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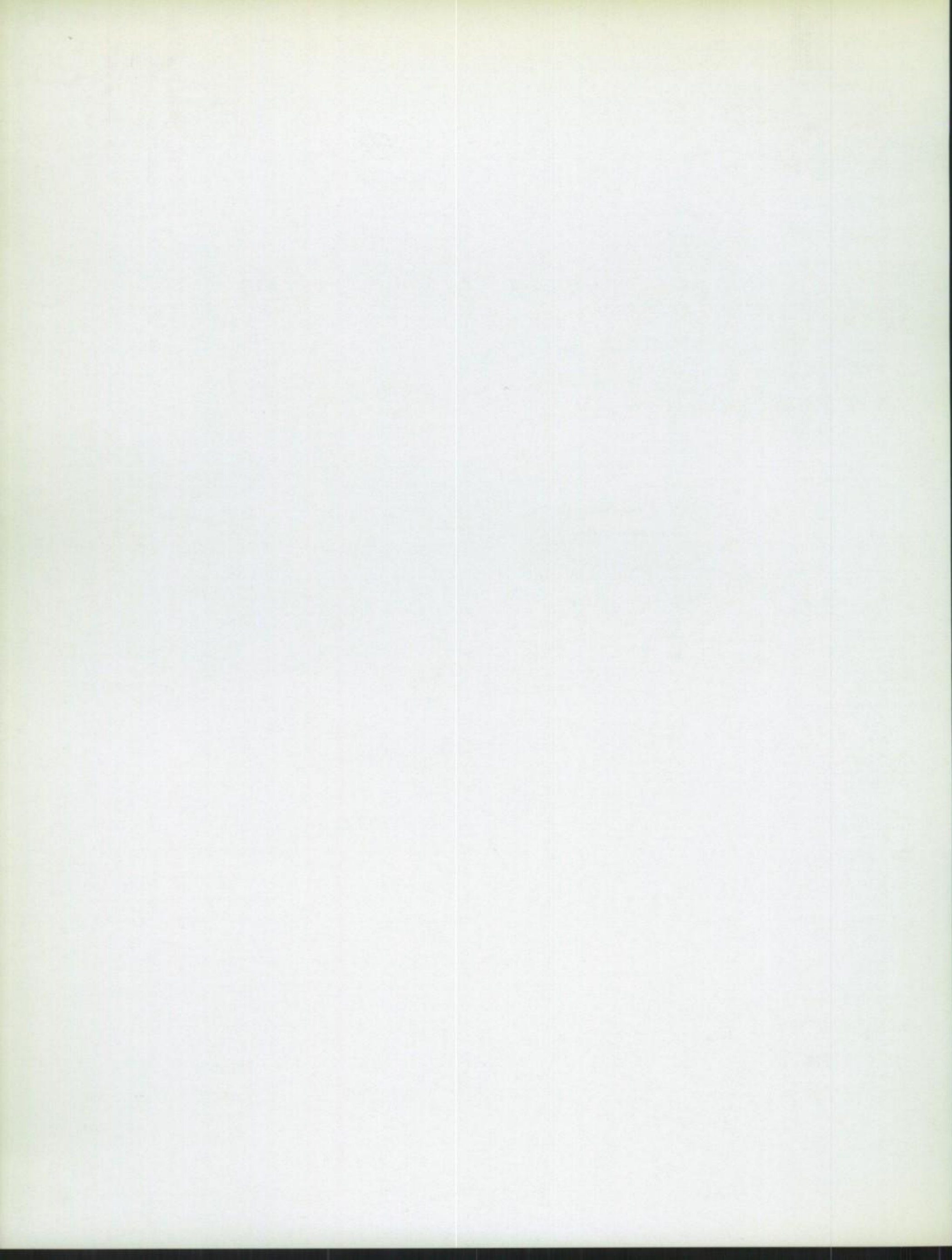
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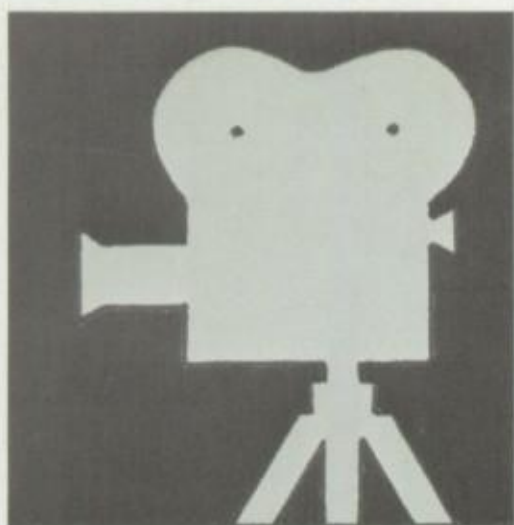


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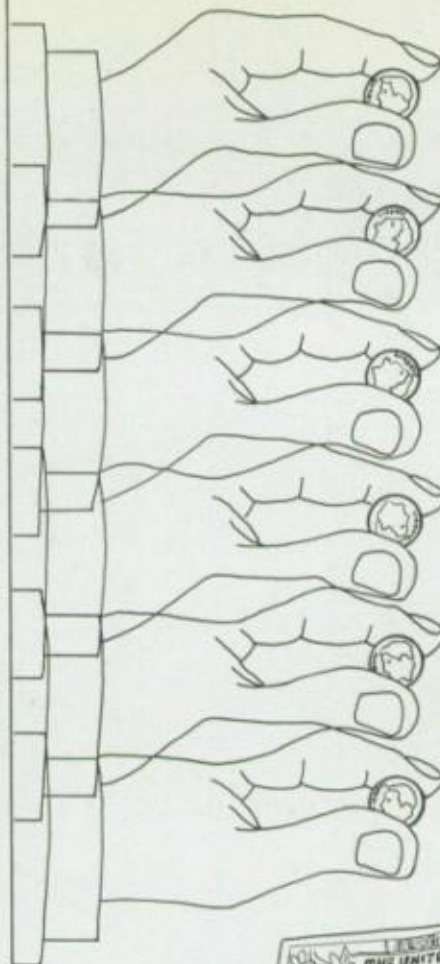
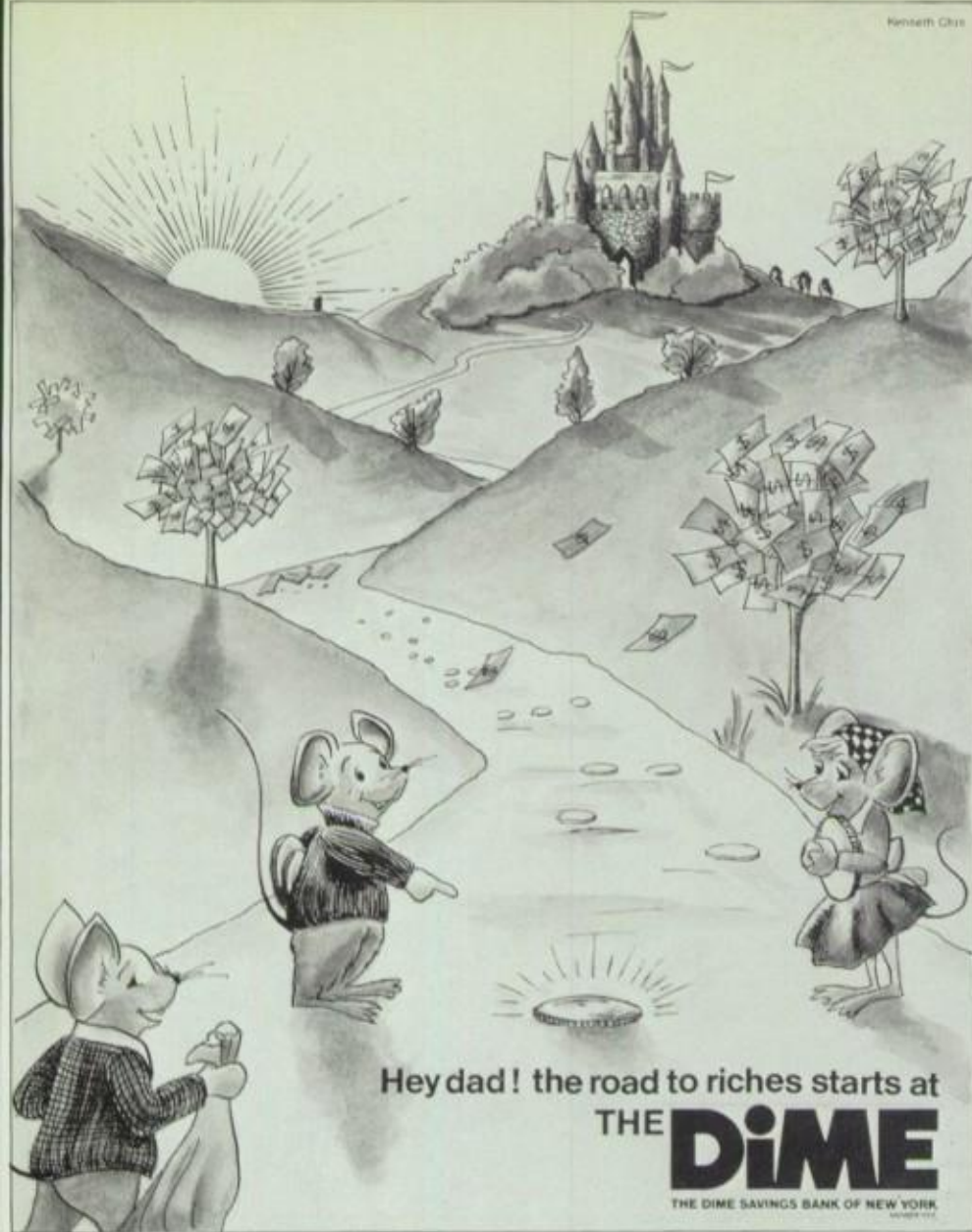
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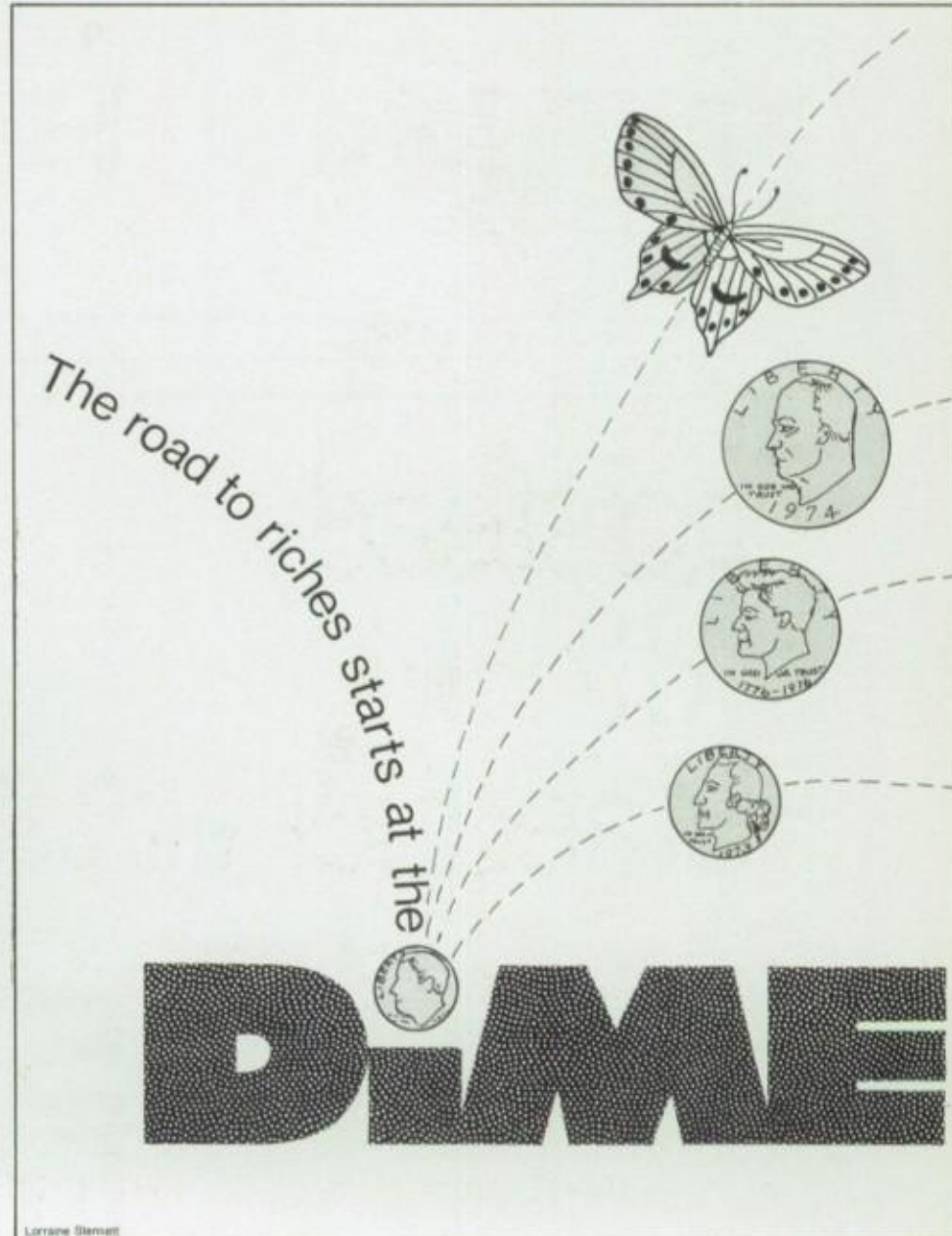
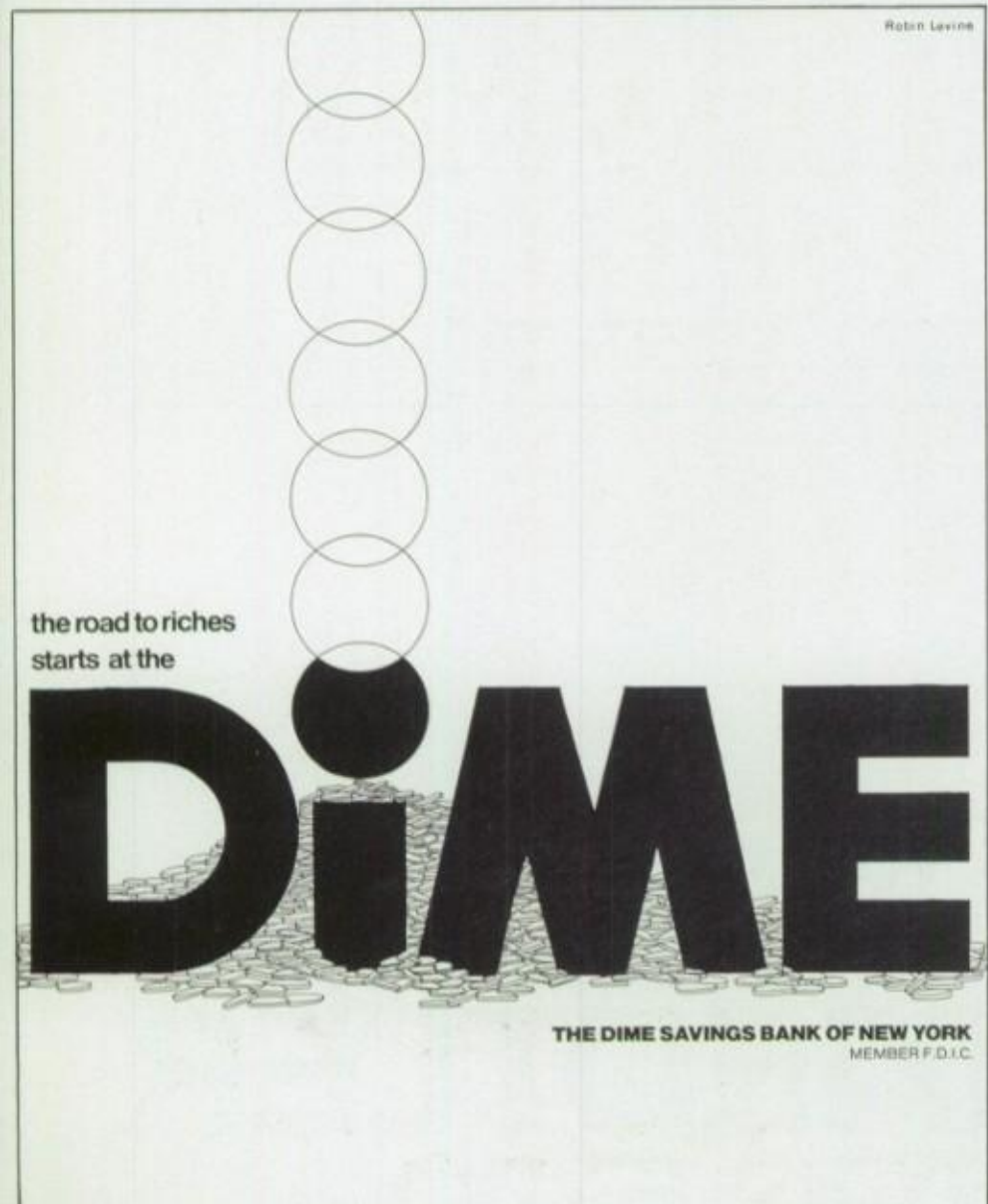


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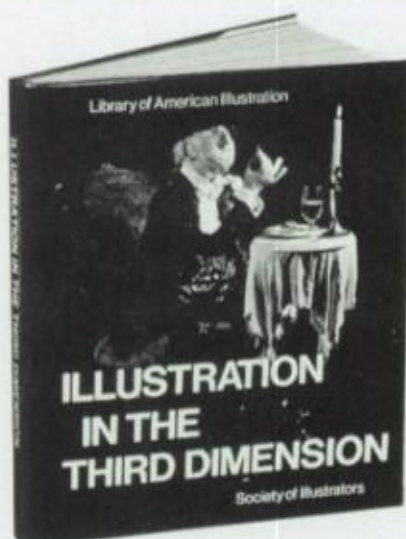


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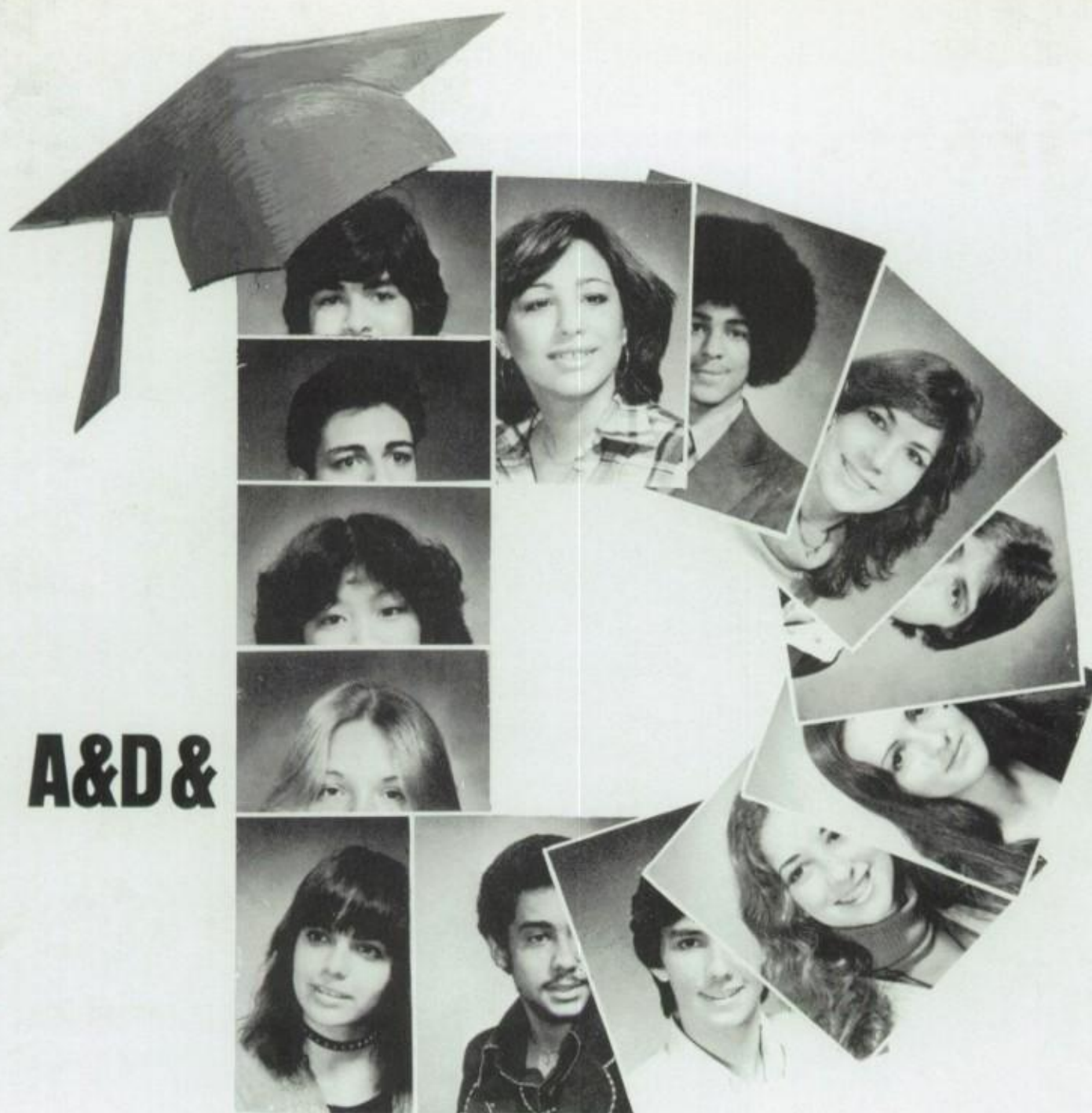
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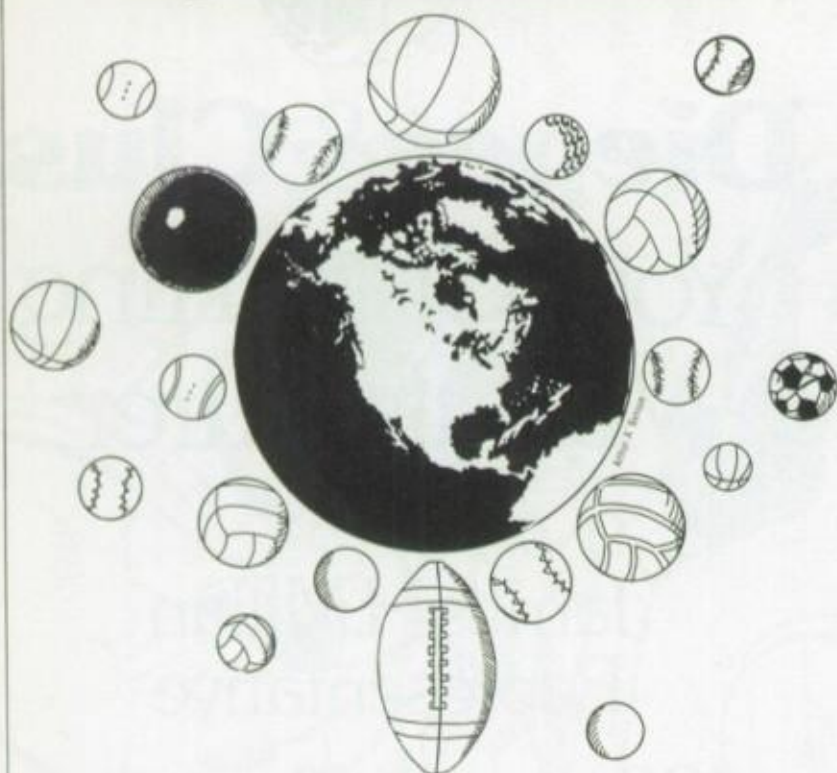
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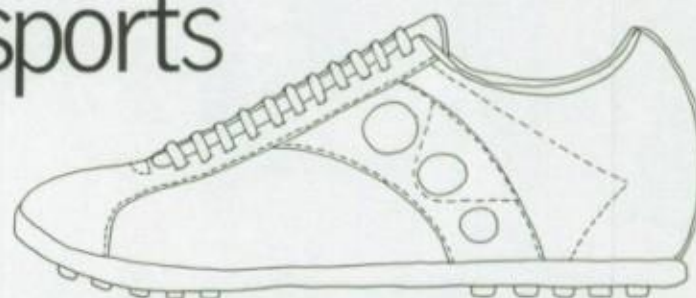
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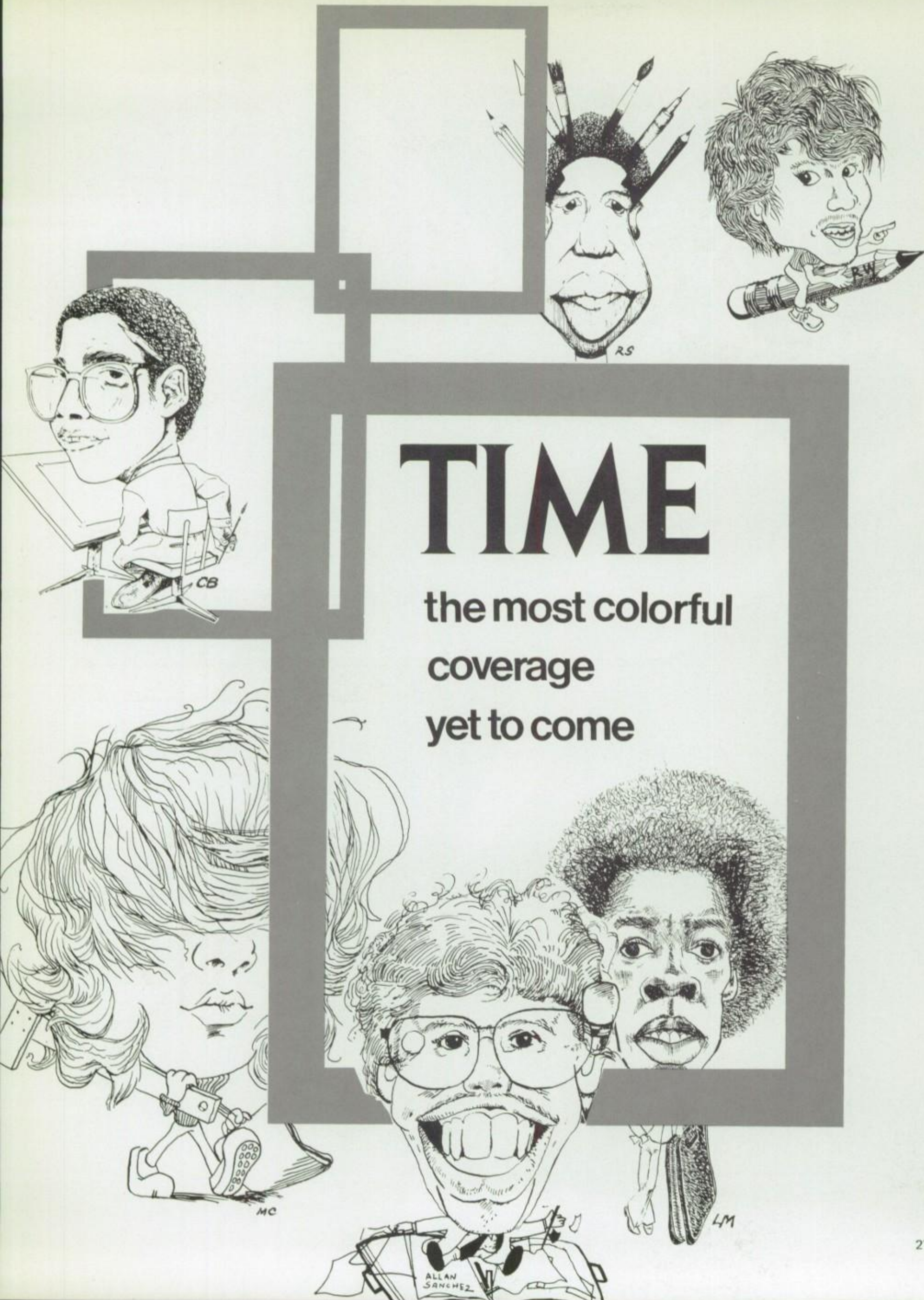


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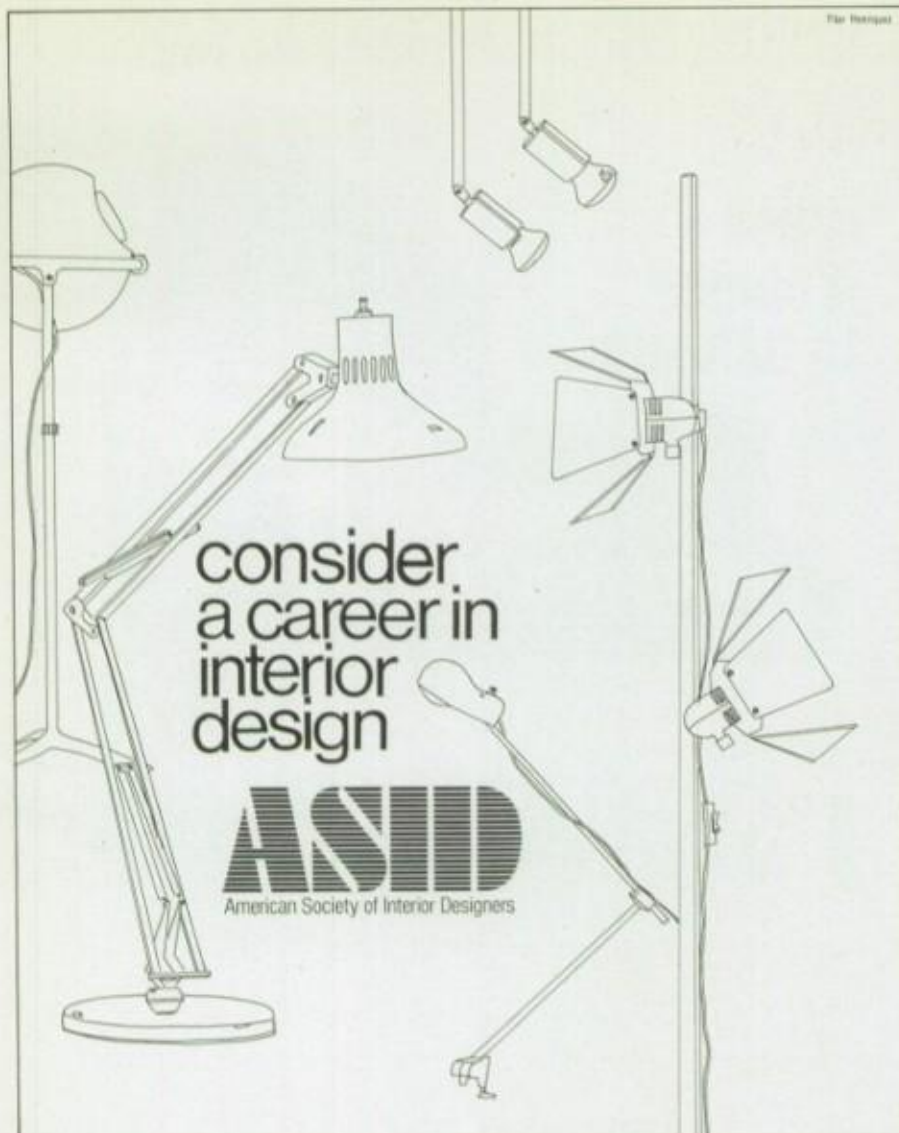
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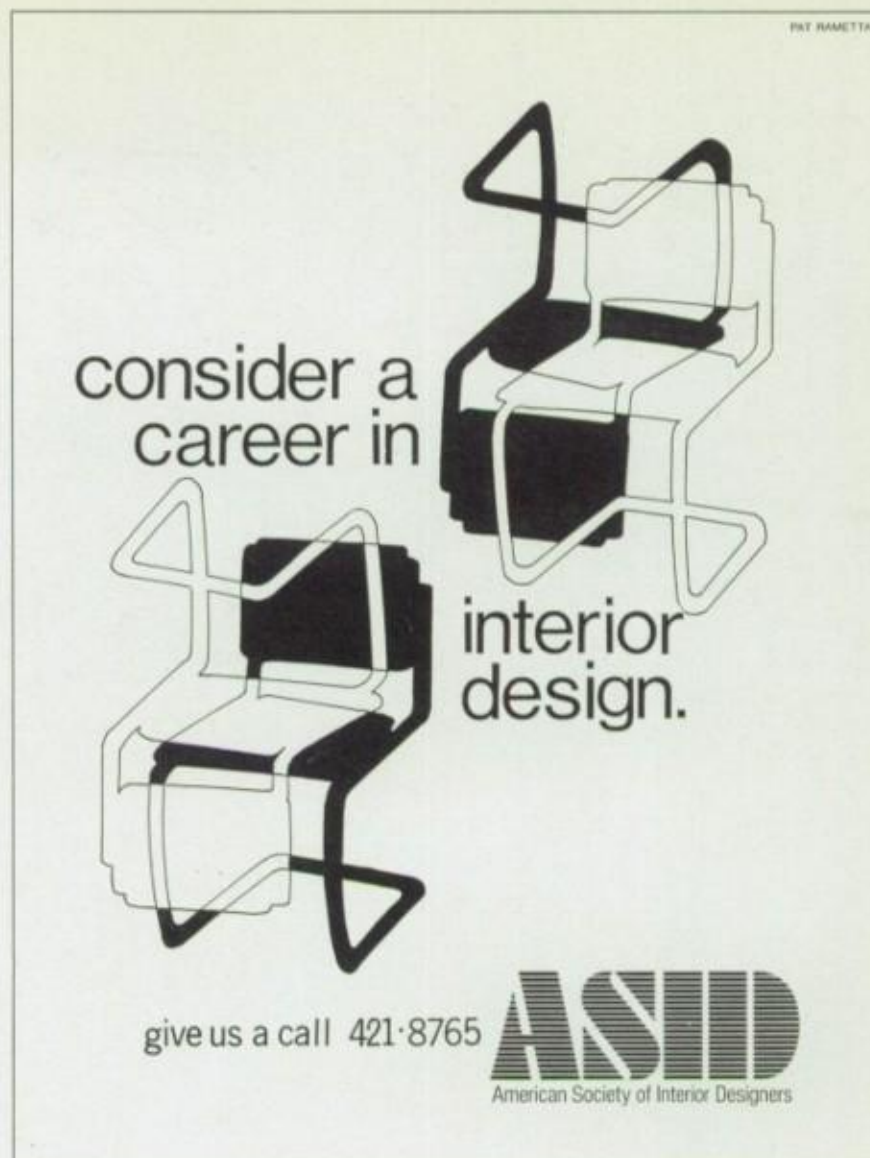
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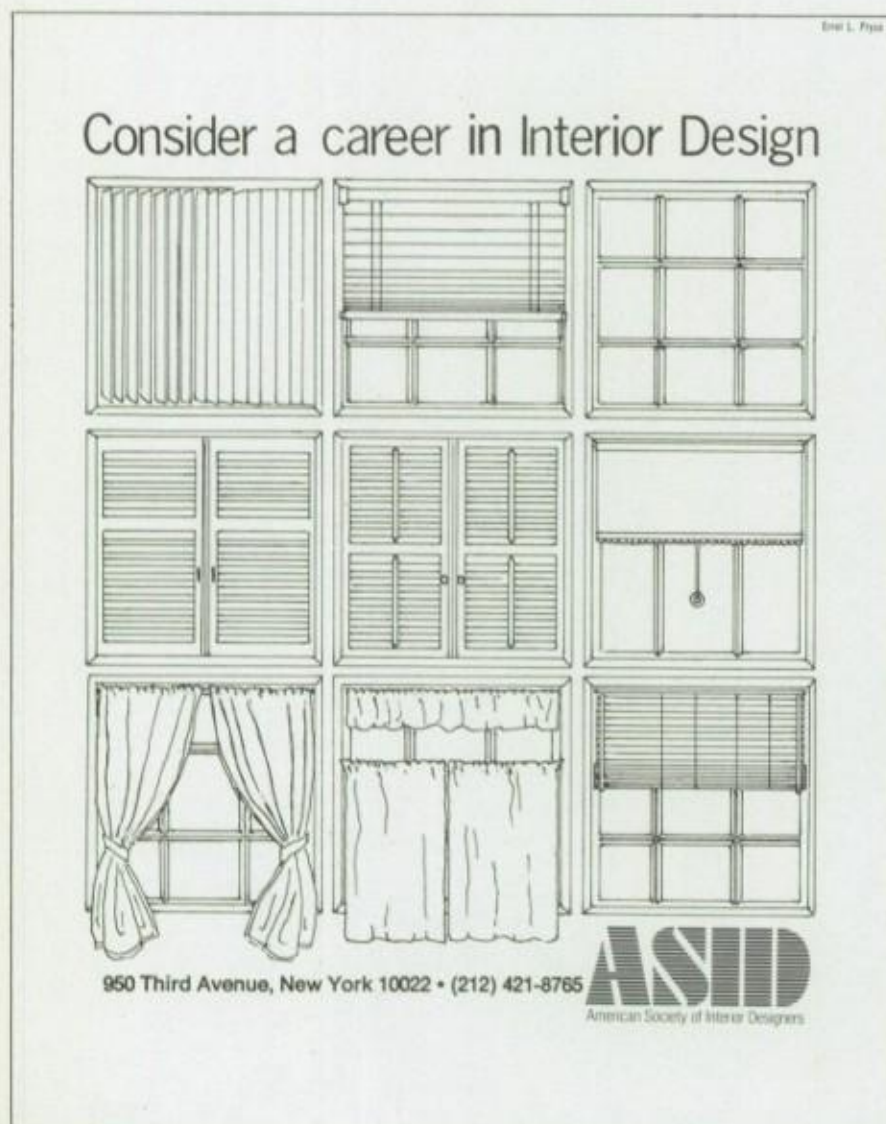
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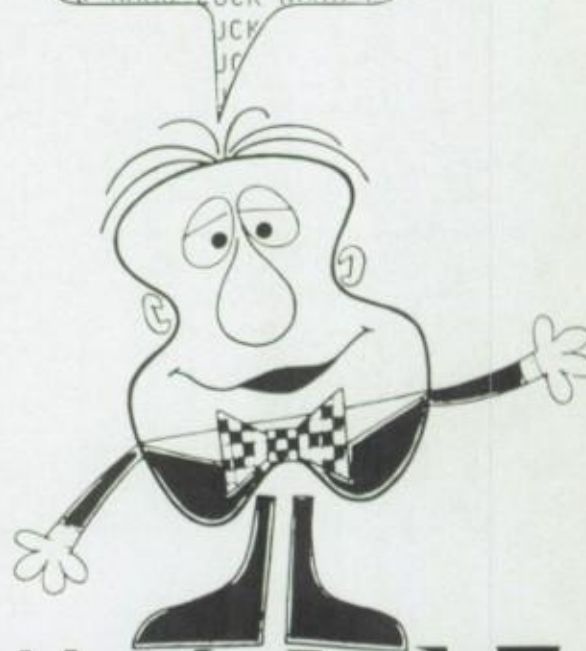


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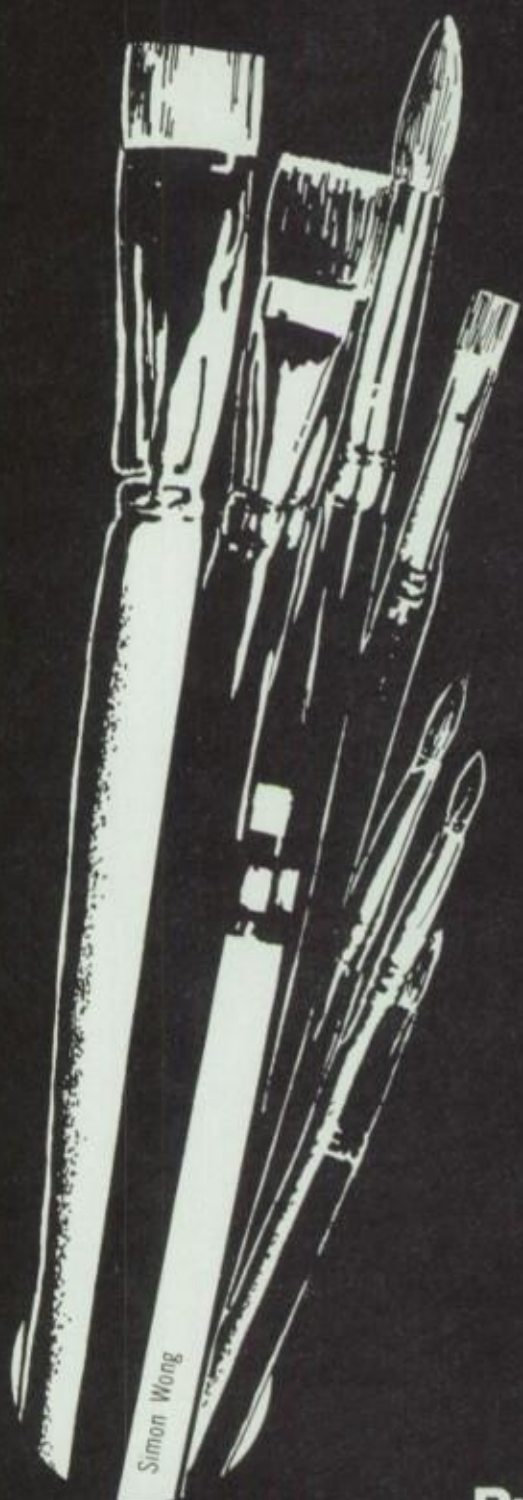
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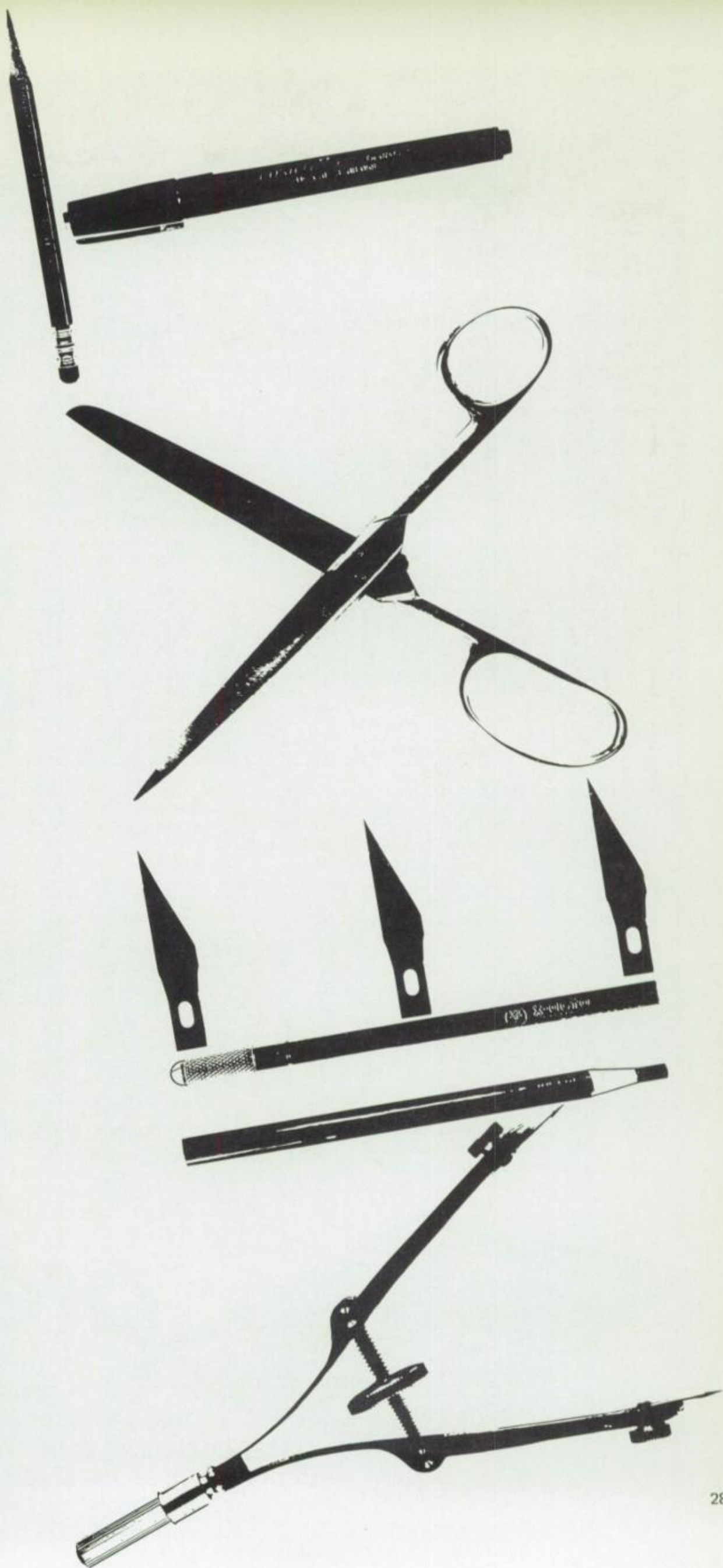
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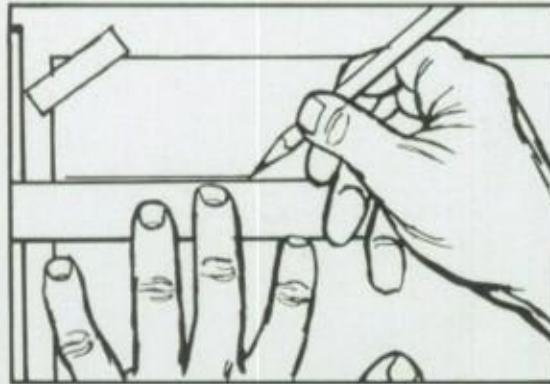
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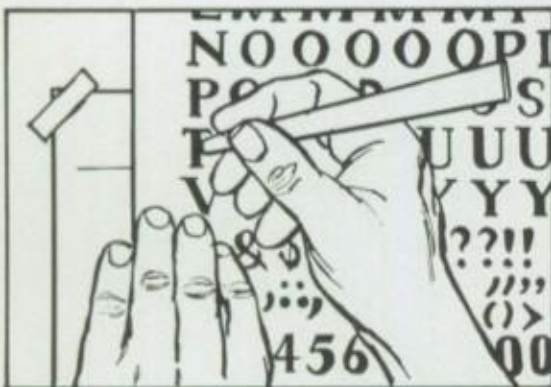
Prestype is designed to give you crisp, professional-looking lettering on any dry, clean surface: paper, illustration boards, glass, wood, metal, plastic. Our letters won't crack, chip or peel. And our carrier sheet won't distort or stretch, gives fast, perfect release everytime.



1. To make sure your lettering will be lined up and even, draw a light pencil guideline on your layout. (This line can easily be seen throughout the translucent Prestype sheet.)



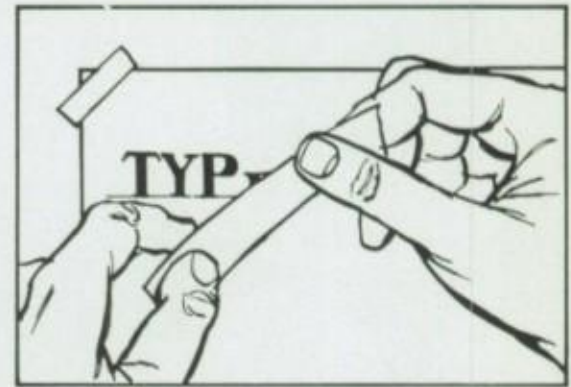
2. Place Prestype sheet on surface you want to letter.



3. Using a pen, pencil or Prestype Teflon® burnisher, transfer the letter from the sheet to the surface by rubbing firmly over the letter with smooth even strokes. Be sure to cover all areas, especially serifs and thin lines.



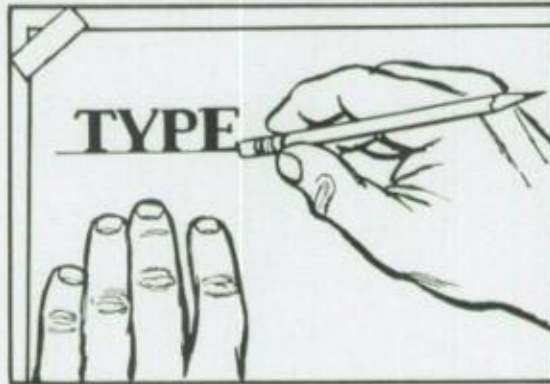
4. Line up the next letter and repeat operation until you've completed the message. Result? Letter perfect lettering, with no cracking, peeling, distortion or drying.



5. To make corrections, simply lift off the letter in question with the tacky side of masking tape.



6. After transfer, re-rub with the accompanying white backing sheet over the lettering to insure firm, permanent adhesion.



HELPFUL HINTS:

1. After you've completed using the Prestype lettering and white back up sheet, use a pencil eraser to take up the guide lines. At this point, you can erase directly over the Prestype lettering with no fear of disturbing your newly created artwork.

2. Proper storage enables you to get the most out of Prestype. Keep sheets dirt-free and prevent drying by storing Prestype flat in cabinets, or sheet boxes with its protective backing.



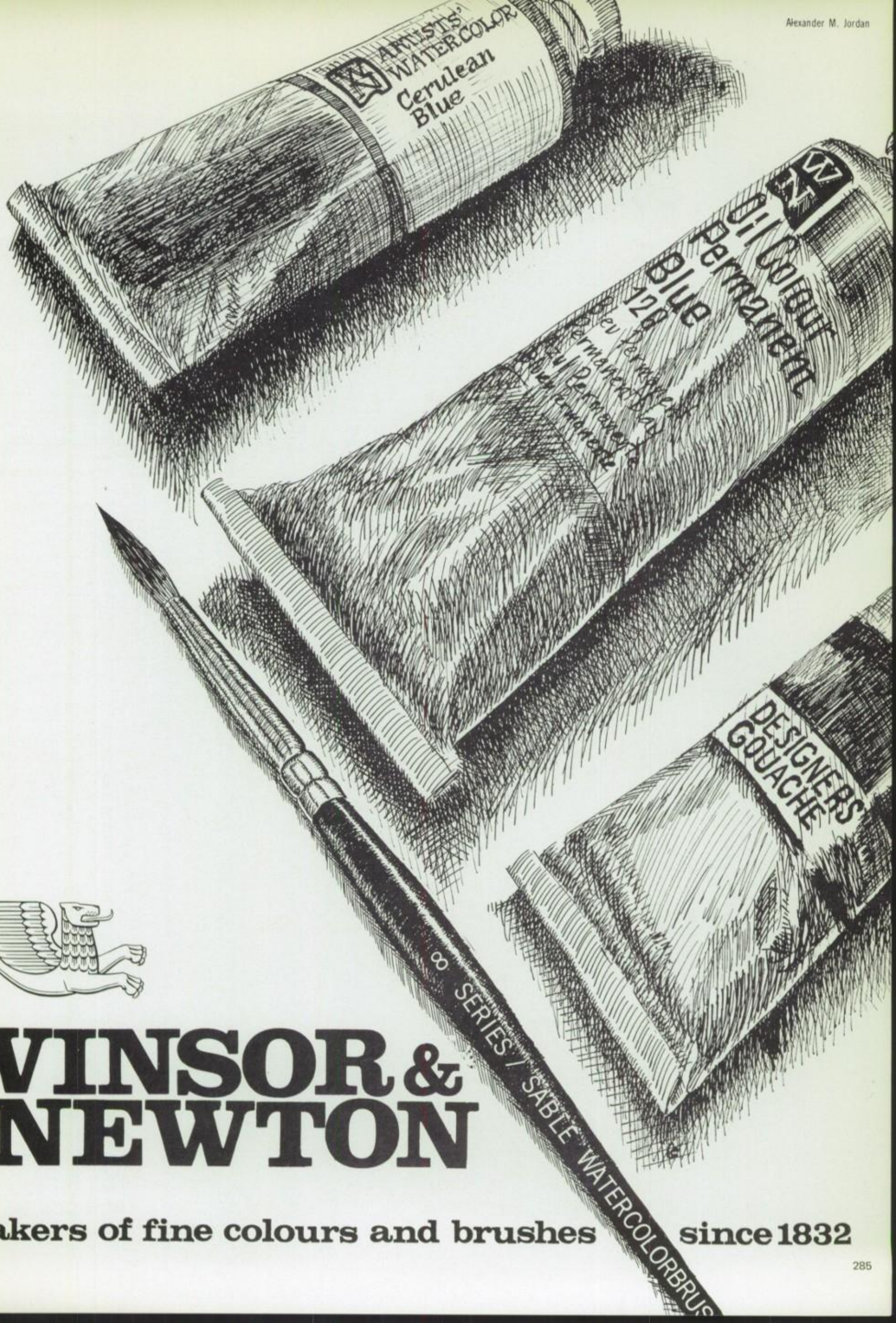
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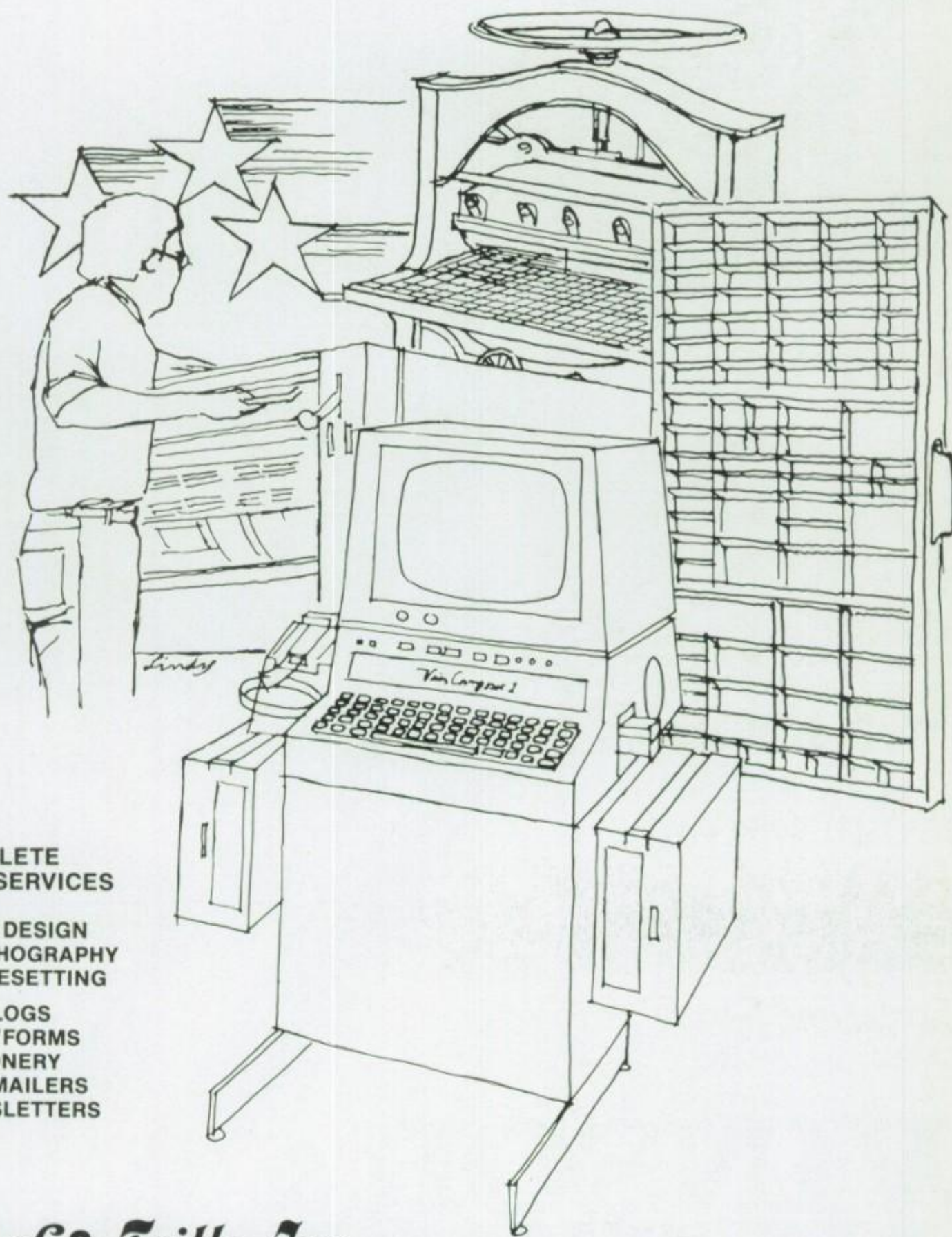
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The awards were presented by Arnold Roston, president of the ADCS Fund, to students chosen by assistant principals in New York City high schools.

★Anne M. Ho,

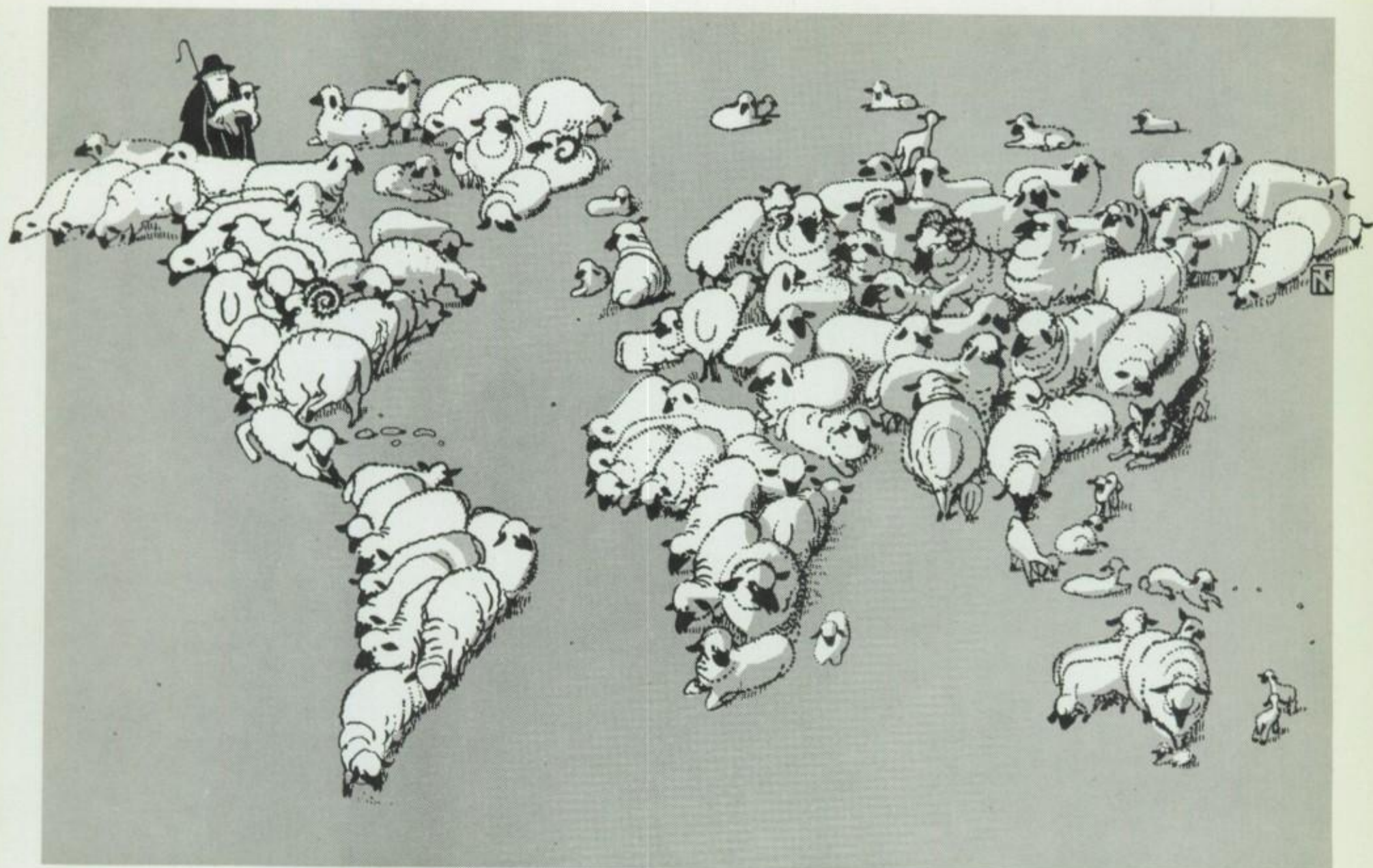
★Ruben Rodriguez,

★Stella Wong,

represented the

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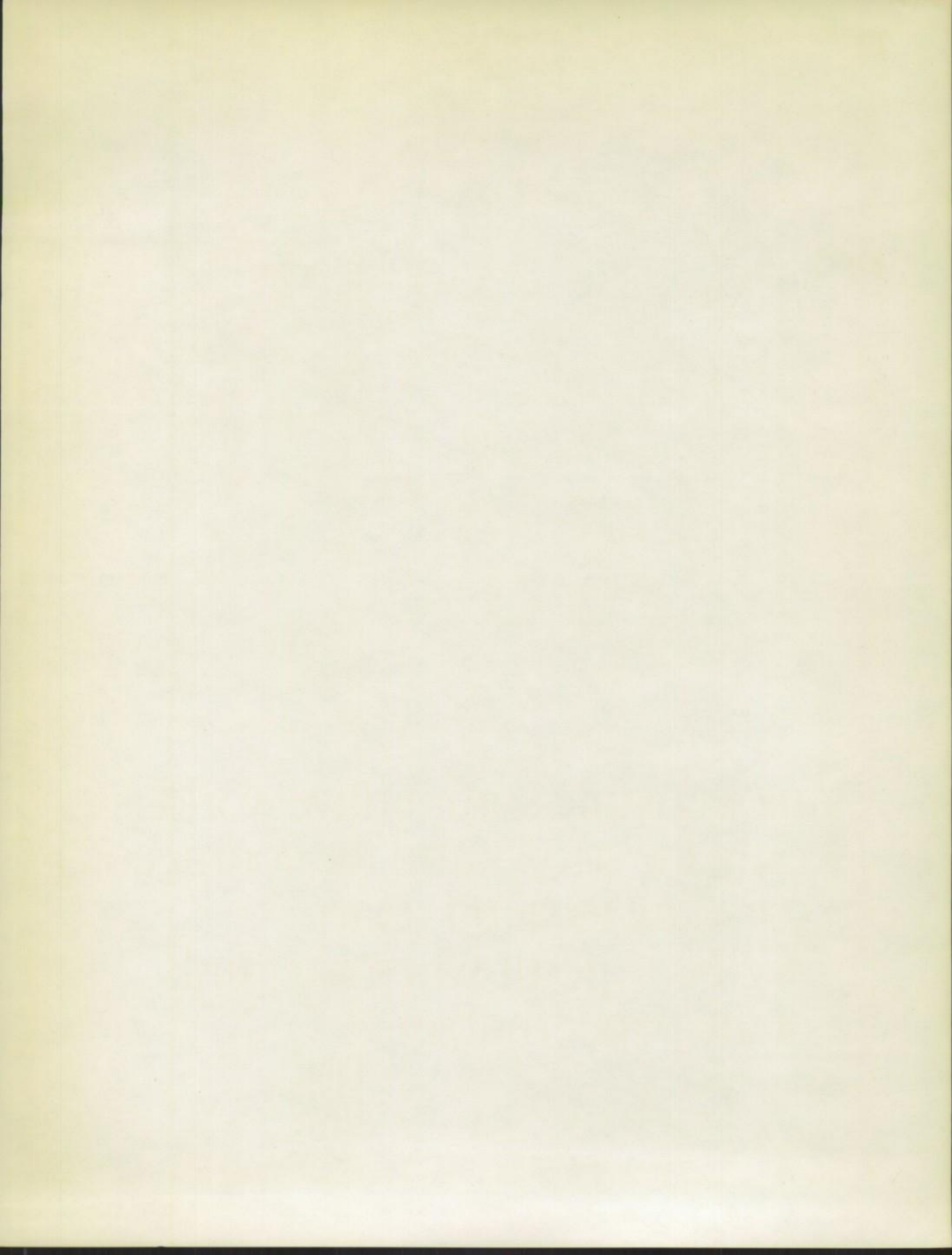
Nº 8 in a series of cartographic allegories by Thomas F. Naegel

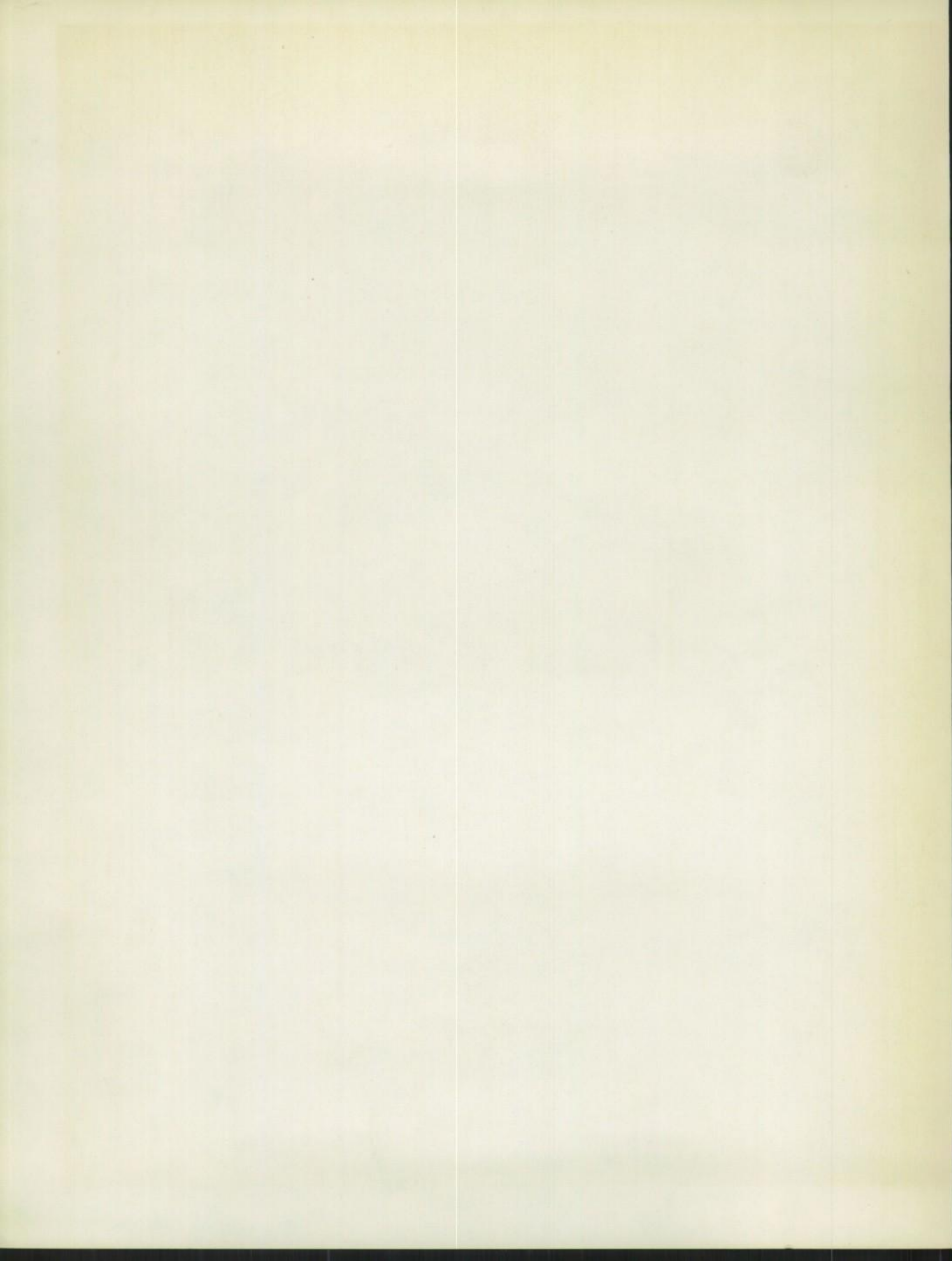
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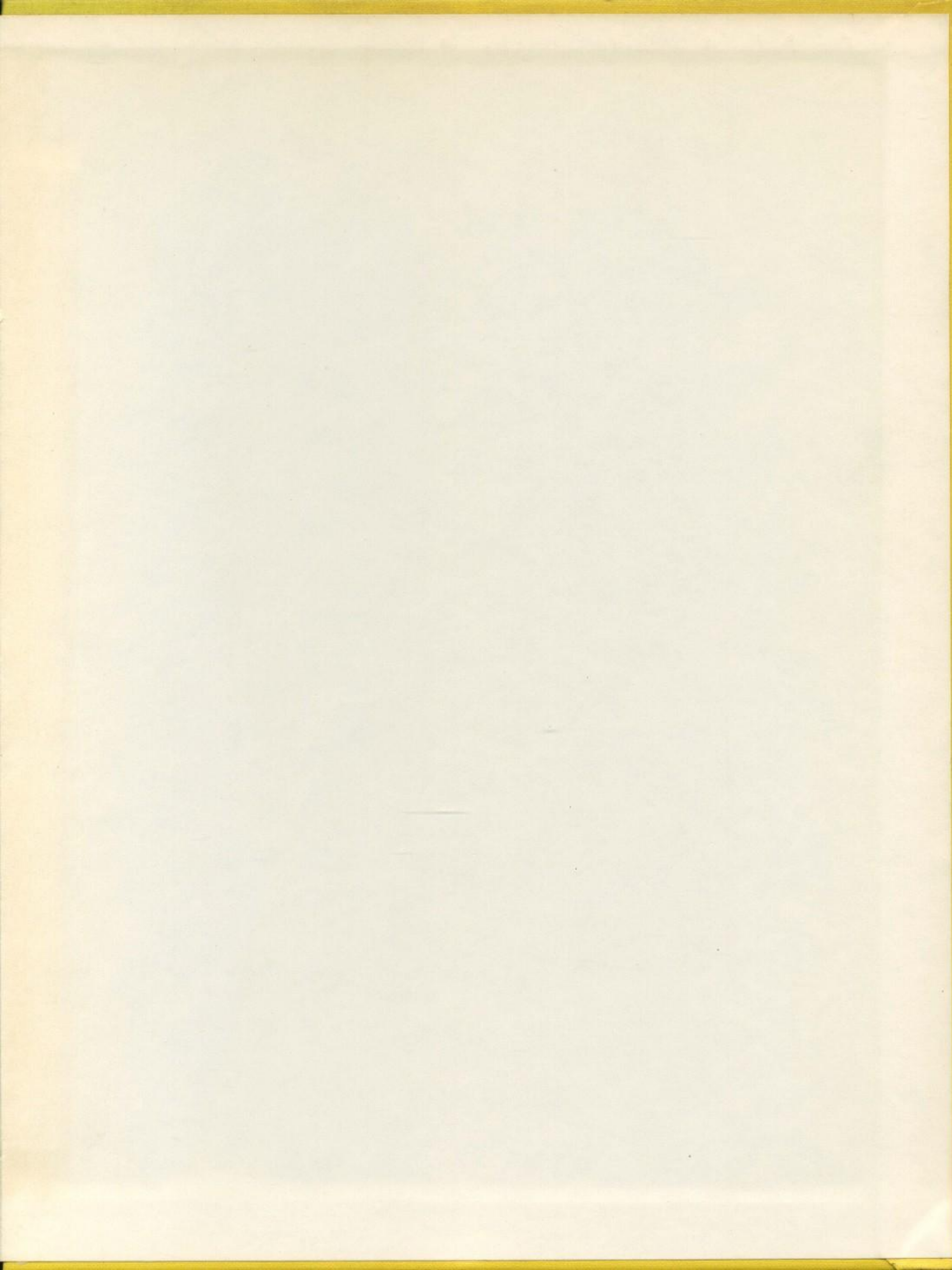
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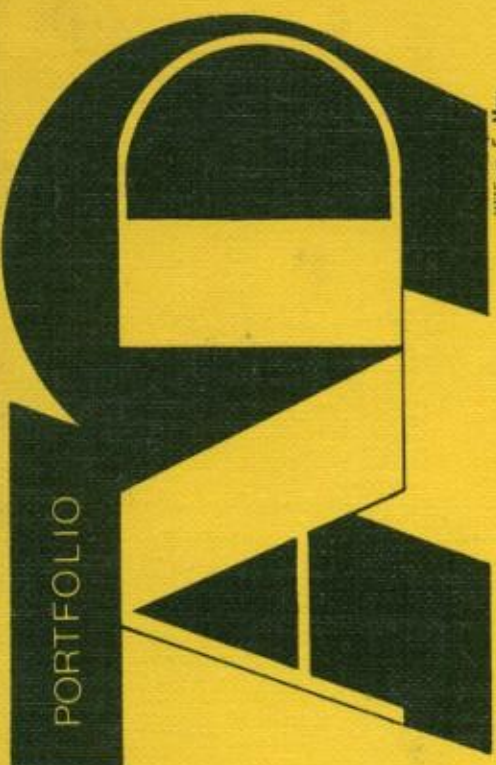
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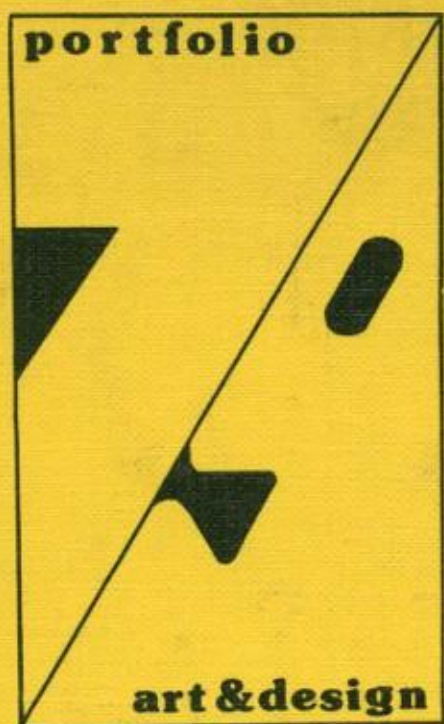








William F. May



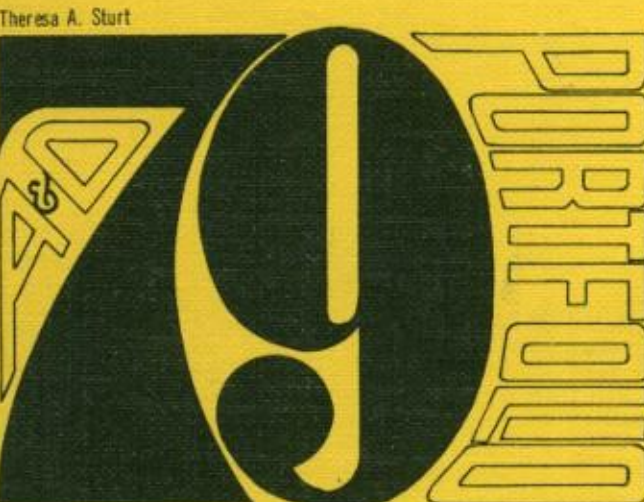
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Michael Yuriett



Michael J. Russo



Theresa A. Sturt

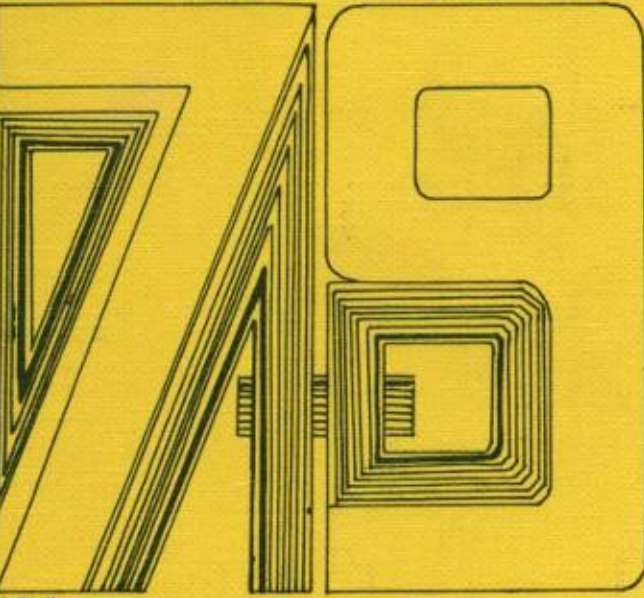


Christine M. Hepner



Patricia M. Keller

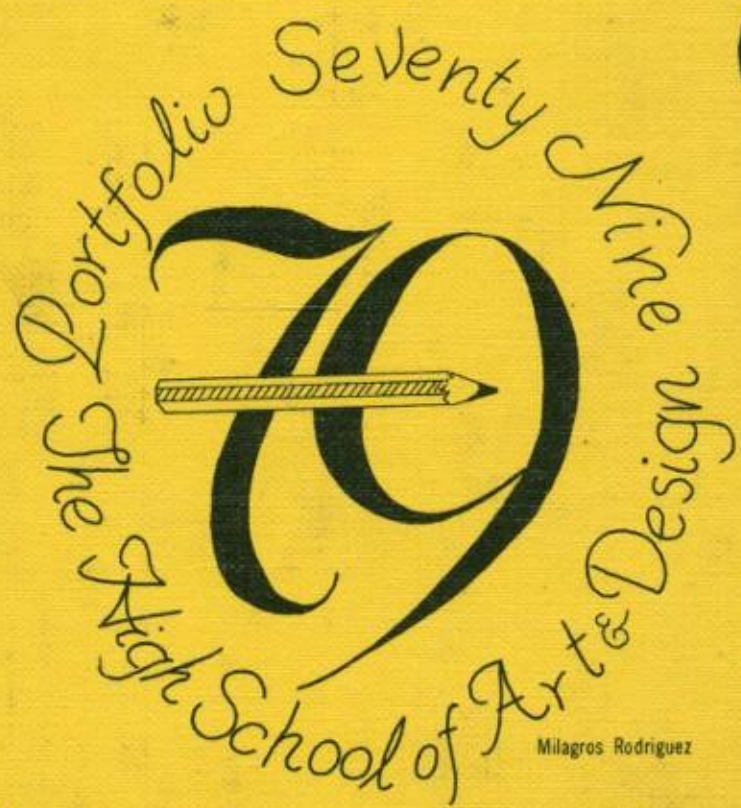
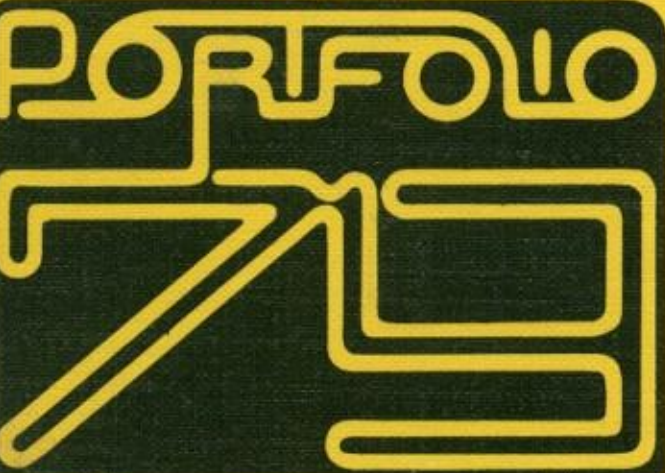
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